

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY



OUR NEW YORK OFFICE WILL BE LOCATED AFTER MAY 1st  
IN NEW AND COMMODIOUS QUARTERS  
1658 BROADWAY (Opposite Capitol Theatre) CALL ON US

# SIGHING JUST FOR YOU

BY  
FROST, DE VOLL and KLINKMANN

## FOX TROT BALLAD HIT

ALL ARRANGEMENTS. GREAT FOR SINGLES, DOUBLES, QUARTETS.

*Allegretto Moderato*

VOICE

Dear ie girl the eve-ning breeze is sigh ing, Seems that it is sigh-ing just for you;  
Dear ie girl the birds and flow'rs are lone ly, Seems as tho' they miss your cheer-y smile;

Dear ie girl, there is no use de-ny ing My heart is sigh ing too.  
Dear ie girl, they're sigh-ing for you on ly, I'm long-ing all the while.

CHORUS

Sigh-ing for one sight of you, Cry-ing day and night for you, Sigh-ing, that is all I  
do, Dear ie, love's old af-fec-tions bring recol-lec-tions. Sighing through each lone-ly year, Try-ing hard to  
hide a tear. Sigh-ing just to hold you near, I'm sighing just for you. you.

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A KLEAN-UP KOMEDY RIOT!  
**IF I LET YOU GET  
AWAY WITH IT ONCE**

You'll Do It All of the Time  
ENUFF SAID! EXTRA VERSES ALL ACTS

SING IT! DANCE IT! ORCHESTRA RIOT!

# SLEEPY HOLLOW

WHERE I FIRST MET YOU  
DREAMY WALTZ SONG

NOW READY!

FOX TROT  
Ballad Success

IT MUST BE

## SOME ONE LIKE YOU

By Harold G. Frost  
Roy Bargy and  
Charley Straight

GREATEST "MOTHER" SONG IN YEARS

# THERE IS ONLY ONE PAL AFTER ALL!

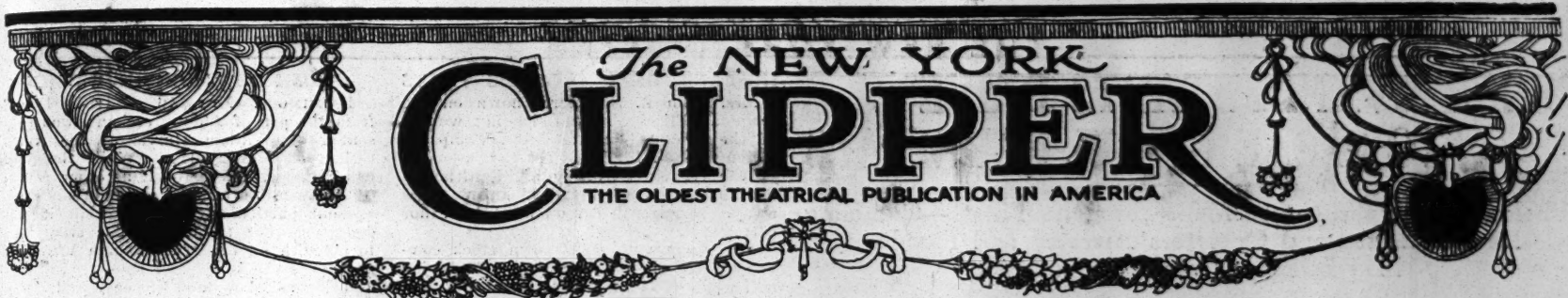
SENSATIONAL WALTZ BALLAD APPLAUSE GETTER. SUNG BY A HUNDRED ACTS

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CHICAGO  
Grand Opera House Bldg.

## McKINLEY MUSIC CO.

BOSTON  
228 Tremont Street  
PITTSBURGH  
Savoy Theatre Building





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## TOURING MGRS. SHOWS HELD UP AWAITING UNION'S DECISION

**Engaging No Actors Pending the Readjustment of Conditions  
Affecting Theatrical Business—Musicians Refuse  
to Make Salary Cut**

The fact that the sending out of shows next season by the members of the Touring Managers Association depends largely upon the attitude of the musicians' and stagehands' unions is made plain in a letter sent by Gus Hill, president of the T. M. A., to all applicants for positions with next season's shows under the open shop policy adopted by the organization.

The American Federation of Musicians at its convention held in St. Paul last week turned down the request of the T. M. A. for a reduction in the scale of pay for musicians. A similar request had been made by the burlesque managers. This leaves the situation, as far as the musicians are concerned, in a decided impasse as a resolution was passed against any reduction in wages.

The Touring Managers, and burlesque men also, have asked the stage hands' union to accept a reduction of 25 per cent in wages, but it is expected that the stage hands will adopt the same attitude as the musicians. The stage hands will hold a convention in Denver the first week in June, at which time the matter will be laid before the Executive Committee. President Lemke, of the International Alliance of Stage Hands, has stated that the Executive Committee will come on to New York after the convention to look over the situation and confer, if necessary, with the touring and burlesque managers.

The touring managers feel that certain

of the stage hands' rulings, such as carrying an electrician when one or two wiring jobs necessary could be done by the other hands, are unjust. They state that the stage hands and musicians are not doing their part in the re-establishing of conditions to a normal basis.

The stage hands and musicians, however, contend that the last branch of the business in which wages should be lowered is the touring companies, due to the high living costs which they assert exist on the road.

The letter which expresses the views of the T. M. A., and which was sent to all applicants reads as follows:

We have your communication of recent date answering our advertisement in the theatrical papers, and same will be carefully filed for reference.

We are not engaging anybody at present—and until conditions affecting the theatrical business are adjusted on a new basis, we will not contract any engagements.

We have hopes, however, that the various unions interested will awaken to the fact that the limit has been passed and that in order to "live" they must also "let live."

Just as soon as conditions will permit, you will hear from us.

Very truly,  
Touring Managers Ass'n.  
GUS HILL, President.

### WON'T PLAY FOR RUTH ST. DENIS

SAN FRANCISCO, Cal., May 16.—At the recent midnight performance given by the Press Club at the Orpheum, Ruth St. Denis and Ted Shawn were advertised to appear, but did not make their appearance, the cause being due to the fact that the stage employees and the musicians refused to give any services for the show, for pay or otherwise, if Mr. Shawn and Miss St. Dennis took part, and the act was cut out. The reason was that they were appearing at the Players' Theatre, which does not employ any union men in any department, which the management chooses to call only an "educational" enterprise. What the future will show, when the Theatrical Federation of California, which has just concluded its convention here, makes known to the theatres and theatrical workers of the United States the non-union attitude of these two dancers, remains to be seen.

### MUSICIANS MAKE BIG DEMAND

INDIANAPOLIS, Ind., May 14.—The musicians throughout their local here have filed a demand with Manager Black of the Park Theatre for an increase in salary amounting to \$25 for each man commencing with next week.

This increase, if granted, will give the musicians a salary amounting to \$77 per man and \$115 for the leader. "The Smart Set," a colored show is booked to play the theatre next week.

### NESBIT OPENS RESTAURANT

Evelyn Nesbit opened her "Specialty Shop," a restaurant at 235 West Fifty-second street, Monday of this week.

The interior is artistically and tastefully decorated in pink, pale blue and mulberry and the walls frescoed in Japanese design by K. Semba, the well known Japanese artist.

Miss Nesbit's specialties will be Creole dishes, pies baked in glass dishes, and ice-cream.

A lease on the store next door at 233 West Fifty-second street is being taken over by Miss Nesbit this week and she will use both yards to build an outdoor, canvas-covered dance pavilion.

There will be a raised floor and chairs arranged after the manner of similar dance halls at Deauville, France; a jazz orchestra will be installed.

### COAST HOUSES CLOSE

SAN FRANCISCO, Cal., May 9.—News from the Northwest mentions that in Seattle, Levy's Orpheum and Wilkes Dramatic Stock Co. have closed, and in Portland the Keating & Flood Musical Comedy Co. have also closed. This is a very unusual condition as heretofore all the above houses have always kept open the year round.

### INA CLAIRE OUT

Gertrude Vanderbilt took Ina Claire's part in "The Gold Diggers" at the Lyceum Theatre on Monday night.

### CARLE'S "LI'L PARTY" COST \$10

FORT WAYNE, Ind., May 16.—The curtain for the matinee performance of the Century Midnight Whirl was late in rising on Saturday due to the delayed arrival of Richard Carle, who has a prominent part in the piece. Carle was temporarily held up for several minutes, during which time he was busy explaining to a local judge regarding a "li'l party" in which Carle took part but which was interrupted by an officious and pugnacious detective. Carle explained in detail regarding the "li'l party" which took place in his hotel the night before. It all happened, explained Carle, when the hotel detective "buted in."

The detective, when it came his turn to explain, said that he found the comedian, a chorus girl and a bottle of whisky in one of the rooms at 1 a. m., and that Carle said "You would not arrest me if I tipped you \$10." The detective failed to see the humor in that line, at least he didn't laugh but placed Carle under arrest. The chorus girl was not arrested. The fate of the bottle is unknown.

Carle is said to have given a particularly fine performance at the theatre that afternoon.

### KELLERMAN COMPANY SAIL

SAN FRANCISCO, Cal., May 16.—Annette Kellermann, with a company of twenty-three people, sailed on the steamer Ventura, leaving this port on May 3 for Australia, to fill engagements under the J. C. Williamson, Ltd., management. Included in the company was Stuart Barnes, Bert Wiggins, the company composing "For Pity Sake," and those playing "Somewhere in France." The company open in the Theatre Royal, Sydney, on arrival. On the same steamer Otis Mitchell, the banjo player and monologist left to fill an engagement for the Fuller Circuit.

### ACTOR INDICTED FOR BIGAMY

Harry A. Newton, the actor who was arrested recently on a charge of bigamy, was indicted last week by the Grand Jury on that charge. Newton has been under \$3,000 bail since his arrest on May 3rd. He is accused of having three wives, but only two will be called to testify. The bigamy charge hinges on the second marriage ceremony, with Glenn H. Argo, who is wife number two, whom he married on Sept. 1, 1918. His first wife is Florence S. Madeira, whom he married in 1915.

### THE BALLET IS BANKRUPT

Leo Price, also known as Leo Sergastchenko and Thomas Adams, doing business under the name of the Sergastchenko Ballet at their recently opened offices at 1658 Broadway, last week filed a voluntary petition in bankruptcy. They were directors of ballets and also customers. Their liabilities they placed at \$3,840 and their assets at \$650. Walter L. Bryant has been appointed temporary receiver. Edward J. Maroney is attorney for the bankrupts.

### "FOOLS ERRANT" OPENING

"Fools Errant," a new drama by Louis E. Shipman, which the Shuberts are producing, is now in rehearsal and will open at the Hanna Theatre in Cleveland on May 30. The cast includes Lucille Watson, Kathleen MacDonnell and Charles Milward.

Mr. Shipman is known for his dramatization of Winston Churchill's novel, "The Crisis."

### "FRONT SEAT" PLEASES

WASHINGTON, D. C., May 17.—There is a dramatic tradition that an audience enjoys being surprised but does not like to be fooled. If the theory is valid Rida Johnson Young has only to delete the final scene from "The Front Seat" as produced at Poli's last evening, and that objection will be met. If she does, her play will resemble "Milestones," if she does not it will fall more readily into a class with "Seven Keys to Baldpate." That is about as far toward suggesting the nature of her deception as it would be fair to go in case the rude awakening of the third act is retained.

"The Front Seat" emerges among the flappers and would-be philosophers of a Greenwich Village studio and runs a course of thirty-five years and two hours (if one believes the program implicitly) to an "old homestead" finish with virtue rewarded, father promoted to partnership in the firm, and Browning-like invitation to "grow old along with me."

The second act is well knit, tense, and discloses the unusual situation of a successful woman who glories in her pseudo-freedom trying to regain the love of a man whom she had thrown into the arms of her sister. The play abounds in startling lines. Unfortunately, the greater part of the first act is as talky and aimless as a business men's table-talk after the customer has been sold but must submit to the courtesy of a complimentary luncheon.

Perhaps the worst fault as the play now stands is that the author has made her preachment a bit too obvious. Her evident attempt—a bit too evident—is to trace the bachelor maid of unconventional views and gold digging tendency to the lair of her declining years. She succeeds in proving that marriage is a reasonably successful institution. But the reaction is akin to that of the philosopher, who, after terrible mental struggle, opined that he would accept the universe. "Begad, you better had," yawned the philosopher. Or the profound radical who proclaimed, "I stand for evolution."

The cast was primarily noted for verity in suggesting first a ten-year lapse of time, and then a twenty-five-year interval. A notable portrait was that of James Tingley's evolution from a soap advertisement rhymester to a successful poet poseur who forgot the press agent soulmate who made him. Except for occasional inept gesticulation Constance Belford, exponent of the "Front Seat" philosophy of life, more technically known to the Greeks as hedonism, was admirably acted by Elizabeth Risdon. Edmund Lowe, Florence Malone, Crauford Kent, Lily Cahill and Hazel Sexton were other important members of the cast.

### IRENE CASTLE SUIT ON

The case of Irene Castle against Chas. B. Dillingham is being held before Justice Platzek in the Supreme Court.

Miss Castle's suit is for \$30,000 damages for alleged breach of contract. She alleges that the producer failed to pay her \$900 weekly during the season of 1920.

### FATTEST WOMAN DIES

TEWSEBURY, Mass., May 16.—Flavia Oulette, once the fattest woman in the world, died at her home here. When fifty years old she weighed 680 pounds, but lost some weight in recent years. Mrs. Oulette was born in Quebec and was one of a family of 18 children.



## PENNSYLVANIA STARTS DRIVE TO CLEAN UP ALL CARNIVALS

**Wholesale Raids and Arrests Made Throughout State—Gambling Devices Seized and Operators Arrested and Fined—May Be Barred From Entire State**

ALTOONA, May 16.—The entire state is out on a campaign to clean up the numerous carnivals which are touring the state, the great majority of which it is said are little more than touring gambling houses, with other vices attendant.

Last week at Tyrone, the Lee Brothers' Carnival was raided by a party of twenty-five state troopers, constables and railroad policemen, and twenty-one concessionaires were arrested, charged with operating gambling devices. The Lee Brothers' Carnival was showing under the auspices of the Blazing Arrow Hook and Ladder Company.

All the wheels and other devices used by the concessionaires were confiscated by the state troopers and were used as evidence at the hearing held before the Justice of the Peace at Hollidaysburg, at which most of the arrested men and women were fined. Even those persons operating booths at which blankets, dolls and other articles were raffled off by means of wheels or paddles, were arrested, as according to the Pennsylvania law these come under the category of gambling. All the devices confiscated by the troopers will be destroyed.

The arrested persons were fined about \$600 in all, excluding a considerable amount in costs. They accepted a compromise verdict offered by the court, because of a first offence, under the law if they had been held for the Quarter Sessions Court, they could have been fined \$500 each or remanded to jail for one year.

District Attorney Marion D. Patterson, who prosecuted the cases, said that "carnivals in the county will not be molested as long as there is no gambling but where

this is permitted, the commonwealth will not stand back and allow it to go on." He said that unless these concessionaires stop using gambling devices he is prepared to go into the Quarter Sessions Court and ask for the maximum penalty.

About a week previous another raid was carried out on a carnival near Altoona, and more than \$500 was collected from the persons arrested in the shape of fines and costs. District Attorney Patterson said that it was not his intention to conduct these raids and let the offenders off so easily, but hereafter would insist upon a more severe penalty.

"Any carnival people," he stated, "who are planning to allow gambling might just as well take it into consideration that devices of this character will not be tolerated."

One county official issued a warning in which he said that any local organizations "which contemplate bringing carnivals to their respective towns can avoid unpleasant notoriety and make sure there will be no raids by stipulating in the contract that gambling for money or any other valuable thing will not be tolerated."

Those arrested were Mrs. Lucille Alexander, Minnie Delaney, Lea Lynch, Evelyn Craig, Francis Hartman, Fred Birole, Michael Leach, John Wilson, William J. Hoeffick, Ralph Scott, W. R. Johnson, Jack Birmingham, F. Foster, George Lundis, Jack Silver, John Redrig, F. Sheeber, F. Kercher, C. Henry, George L. Webster. It developed at the hearing that some of those arrested were partners or wives of others and, in these cases, they were dismissed upon the payment of the costs.

### VAUDEVILLE ACTOR IN JAIL

Ivan Christy, who plays with Valerie Bergere in her vaudeville act, "The Moth," was arrested last week by deputy sheriffs on the complaint of his wife, Mrs. Tibe Christy, of 134 West Thirty-eighth street, that he was not paying her the alimony she was entitled to pending the settlement of her suit for divorce. Christy was lodged in the Ludlow Street Jail in lieu of \$3,000 bail.

Mrs. Christy was awarded a weekly alimony of \$50 a week for the support of herself and their child, but asserted that he never paid her more than \$15 a week and only sent her \$10 last week. She said that he earned \$150 a week in vaudeville.

### BUILDING NEW THEATRE

BALTIMORE, May 16.—A Baltimore street transaction, involving about \$155,000, was closed this morning in the Title Guarantee and Trust Company, when the Baltimore Theatres Company purchased from Samuel E. D. Stuart and Emma R. Stuart the property on the north side of Baltimore street, about 38 feet east of Holliday.

The improvement is a theatre. Simultaneous with this conveyance was one from the Baltimore Theatres Company to the People's Theatres Company of the same property. The price in this latter instrument was given at \$155,000.

### GOLDEN PLAYERS OPEN MAY 23

The Golden Players, a newly formed stock organization, under the direction of Joseph A. Golden, for many years in the film industry, is to open at the Grand Theatre, in Trenton, N. J., on May 23. The company is headed by Miriam Doyle and Ben Taggart, and Frank McCoy will be the general stage director.

The first offering of the Golden Players will be "Adam and Eva."

Other well known and successful plays are to be presented during the season.

### JURY DUTY HOLDS UP SHOW

The real reason for the postponement of the scheduled opening of the "Three Musketeers" last Thursday night at the Manhattan Opera House has just come to light. The presentation is a musical version of the famous Dumas story, produced by the Southern Light Opera Company.

The opening had to be deferred until Tuesday because two chorus men, very necessary to the play, were picking up a few dollars on the side as jury men. As a result, when day rehearsals were called last week, the two men, both big, strapping choristers, not of the usual type—were not able to be present.

As a result of the jury duty the company was forced to lose about \$1,500 in rent it had to pay for the unused period at the Manhattan.

### "THE LOST LEADER" AGAIN

CHICAGO, Ill., May 16.—The pioneering Hull House Players, who have given Chicago its only glimpse of many a worthy drama, will open this week for four days in Lennox Robertson's Parnell play, "The Lost Leader." Dealing with the Parnell "mystery" and a possible return of the Irish leader, this play was first acted at the Abbey Theatre in Dublin in February, 1918, with Fred O'Donovan in the leading role. It reached the London stage in June, 1919, and in November of that year was offered in New York. The engagement will be a special affair.

### STOCK CO. AT HARRISBURG

HARRISBURG, Pa., May 16.—The Harrisburg Players open a stock engagement here, May 30, under the management of Walter Herzbrun and Harry Krivit.

Featured among the players is Don Burroughs, others in the cast being Frances Homer, Howard Chase, Alice Baker, Harry Lyons, and Max Weisman. Dan Hamon is the acting director.

### HUSBAND DEAD—ACTRESS PLAYS

Mrs. John R. Summer, known on the stage as Elizabeth Ross, leading woman of the Hudson Theatre Stock Company, Union Hill, N. J., played her part as usual at the theatre Saturday night, although her husband was lying dead a few doors away. Nothing in her outward demeanor betrayed her grief.

Mr. Summer, a well-known stock company actor 55 years old, went to Union Hill when he became ill three months ago, so that he might have his wife's care. They occupied quarters near the theatre. Mrs. Summers was with him when he died Saturday night at 7.30 o'clock. There being no one to take her place Mrs. Summers went on as usual for the evening performance, none of those in the audience suspecting her emotions as she played the broad comedy her part called for.

### MISS DUNCAN WON'T RETURN

LONDON, May 16.—Isadora Duncan, the famous exponent of Greek dancing, says she will not return to America, because of the coolness with which she was received on her last tour of the United States.

"Do you wonder that I am discouraged?" she said. "You accept in my schools the mathematical caricatures of my idea, which is called 'rhythmic gymnastics'—a horrible travesty of my dance, with all the life and beauty and religion taken from it."

"I know you will put up a monument to me 50 years after my death, but what good will that be? I will then be far away from the agony and struggle and unable to give you a great school and a great idea that you cannot understand or appreciate. 'Still,' she said, 'I send America my love and my hope.'"

### WOODS GETS ILL. CHARTER

SPRINGFIELD, Ill., May 14.—Papers of incorporation permitting the A. H. Woods, Theatrical Enterprises, Inc., to transact business in the state of Illinois, were issued this week. The firm is a Delaware corporation, and is chartered in this state as a foreign corporation with a capital stock of 50,000 shares, no par value, or \$5,000,000.

The firm will set up its principal business office in the Apollo Theatre, Dearborn and Randolph Streets, Chicago. William B. Hale, of 1605 Marquette Building, will act as the corporation attorney, upon whom service can be made in all suits against the corporation.

### NEW ORPHEUM CHANGES HANDS

MANCHESTER, N. H., May 16.—The new Orpheum Theatre, now in course of construction, and the Academy property adjoining it, were bought last week from the Couture Brothers by Stanley James, manager of the New Park Theatre, and William Niedner, of Malden, Mass. The Academy is to be remodeled. Mr. James announced last week that he had also secured a new two-year lease on the New Park Theatre, and that the Park Players would continue there until the new Orpheum is ready for occupancy, which is expected to be in the early fall.

### MUSICAL STOCK IN PARK

SAN FRANCISCO, Cal., May 16.—The Al Bruce Musical Comedy Company which just closed a seventeen weeks' contract under the management of Gore Brothers and Lesser in their Bakersfield Theatre, arrived in San Francisco this week, and will open in Joyland Park, Sacramento, for an indefinite run. The company includes Al Bruce, Nat Wentworth, Claude Allen, Lou Harris, June Delight, Babs Arnold, Ysobel Gorres and ten chorus girls. The policy will be two changes weekly of one hour tabs.

### DILLINGHAM IMPROVES HOME

Charles B. Dillingham, theatrical producer, is going to remodel the house at No. 151 West Sixty-third street, next to his home, and use it for a private garage, gymnasium and living quarters. The plans for the alterations are being drawn by James H. Casale, the architect.

### "IRISH DEW" UNCONVINCING

BALTIMORE, May 16.—"Irish Dew," from the pen of Abby Merchant, was presented by William Harris at the Auditorium on Monday last. While the play has a theme, it loses itself as other points of interest are introduced, and winds up without particularly proving what it evidently set out to prove. The story has to do with an old Irish woman who will not admit she is old and rises up in arms at being asked to take life easy and enjoy the luxuries provided by her prosperous son. Instead she goes back to work at the old, familiar washtub. By sending an invalid woman away on a vacation as her substitute, she manages to evade the family and establishes herself in a New York tenement, where she feels at home and happier than in the highly decorated bedroom of her son's home.

An epidemic of colds breaks out among the other denizens of the tenement house, and come to Mrs. O'Halloran for attention. She fixes up a still in her kitchen and distills some medicine of the sort so much in demand at present and gets herself arrested. She rises to the occasion however, and manages to get out of the trouble. Her companion in the trouble with the authorities is a young newspaper reporter, who is temporarily lodged in jail with her.

Here the love element enters in, for the reporter is the sweetheart of her wealthy grand-daughter. This is also fixed up agreeably, and a "good time is had by all" at the final curtain.

Mary Shaw, as old Mrs. O'Halloran, plays a difficulty part splendidly, and Glenn Hunter, in the role of the young reporter, handles his work with finish and dispatch. Arthur Shaw, who played the part of an old telegraph messenger, filled his role admirably.

### BUSINESS DEAD IN PHILADELPHIA

PHILADELPHIA, May 16.—The local theatrical situation is in a worse way than it has ever been in the last ten years; business conditions are so bad in Philadelphia that practically all the dramatic theatres are closing or have already closed.

The only first-class house to remain open after this week will be the Garrick Theatre, where Geo. M. Cohan's "Mary" is playing. The Shubert Theatre will be dark after this Saturday night when the "Greenwich Village Follies of 1921" ends its fifth and last week. Last Saturday the list of theatres closed for the Summer was increased by the addition of the Lyric, the Forrest, the Broad and the Chestnut Street Opera House.

The Forrest Theatre is showing motion pictures for a few weeks, and the Dunbar and Orpheum Theatres are occupied by stock companies.

During previous Summers a number of first-class houses have remained open, but conditions this year are so aggravated that it is doubtful whether any attractions will play here this Summer. Trade and industrial activities are at practically a standstill at present, with very little hope of an improvement being effected in the near future.

### "BEGGAR'S OPERA" SAILS

MONTREAL, May 16.—The English company that played in "The Beggar's Opera" left for England last week. They had a rare experience here, having had a short, poor run in New York at the Greenwich Village Theatre, and then scoring a remarkable success on the road and in Chicago. In Chicago they played a return engagement at the telegraphed request of all the leading dramatic critics of the newspapers.

### HELEN STANLEY

Helen Stanley, whose picture is reproduced on the front cover of this week's issue of the CLIPPER is known on the stage as the "Doll Girl." She is with the Jean Bedini new production "Peck-A-Boo," which opened on Monday at the Columbia Theatre for a summer run.

Miss Stanley is a talented miss and is a valuable asset to the production. Recently she has been appearing in vaudeville. Before that she was at the National Winter Garden.



## EQUITY FILES BRIEF IN FIGHT FOR HIGH TARIFF ON FOREIGN FILMS

**Proposes That All Be Taxed As High As 60 Per Cent—Foreign Importations Threaten Livelihood of Over 60,000 Workers**

The Actors' Equity Association has prepared a brief which proposes that all imported films be taxed as high as 60 per cent of what they would cost if produced in the United States, which will be placed this week before the Congressional Committee now working on the new tariff bill in Washington. This brief is the culmination of the charge made recently by Frank Gilmore, executive-secretary of the A. E. A., that foreign films were being imported at a rate which threatened the livelihood of the 60,000 workers in the film industry.

The brief asserts that practically all of the export business of German films, of which there are now between 120 and 150 in the United States were made at from 5 per cent to 12½ per cent of what they would cost if made in this country, is in the hands of the two largest producing and distributing companies in America.

The brief, in full, is as follows:

Application is hereby made for the placing of an ad valorem duty of sixty per cent (60) of the value as of the place of import on each imported motion picture film negative, with power given to the Secretary of the Treasury to make necessary regulations for the proper determination of such value.

The brief will proceed under the following headlines:

1. A brief survey of the Motion Picture Industry in the United States including cost of production.

2. A brief statement of cost of Foreign Production with special reference to Germany.

3. A brief statement of conditions in the United States bearing upon the price of admission to Motion Picture Theatres.

The amount paid by the people of United States annually to see pictures exceeds \$750,000,000. The amount invested in the making of motion pictures and accessories (such as electric lighting, building of sets, transportation, costuming, etc.) is estimated at not less than \$400,000,000. The number of people employed directly in motion picture production is not less than 100,000 and the total number employed, considering accessories, is over 200,000. There are approximately 18,000 motion picture houses in the United States employing between 100,000 and 150,000 people.

The motion picture investment is largely of a permanent nature, consisting of studios, lighting, construction, transportation equipment, etc. The principal producing centers are California, New York and New Jersey. The annual productions of high grade feature films is approximately 750. These are divided into three classes: (1) Ordinary Feature Films of about five reels costing between \$50,000 and \$80,000. These comprise in number fully three-fourths of the output. (2) Specials, featuring leading actors or of a spectacular nature, costing from \$150,000 to \$300,000. (3) Super specials, such as "The Birth of a Nation," "The Four Horsemen of the Apocalypse" and the German films "Passion" and "Deception," the production cost of which in the United States is or would be from \$400,000 to \$750,000 each. In this latter class of films from 2,000 to 7,000 people are often employed.

Outside of the director, the author, one or two assistant directors, the electrician, the camera man and four or five of the leading actors, the employees in these pictures do not earn, on an average, more than \$25 per week; the rates of pay running from \$100 to \$30 per week and the employment being occasional and seasonal. It is a conservative estimate that ninety-eight per cent (98 per cent) of the persons employed in either a special or a super-special work less than 26 weeks in each year.

The cost per foot of the negative varies

with the character of the production; an ordinary five-reel feature at the average cost of \$60,000 shows 5,000 feet making the footage cost \$12; a special 7,500 feet in length costing \$250,000 shows a footage cost of approximately \$32 per foot, while a Super-special of about the same length costing \$500,000 has a footage cost of approximately \$65.

### HEADING (2)

We know from reliable sources that films made in German such as "Passion" and "Deception" cost less than \$20,000, or 1,400,000 marks. Based upon footage of 7,500 feet, the footage cost of these films is well under \$3 per foot. The minimum cost of the production of "Deception" in this country would be \$500,000 or about \$60 per foot of negative.

The principal reason for this extraordinary low cost is that the 6,000 or 7,000 people employed in "Deception" (outside of the Director and the Artists) receive a weekly compensation of from 25 to 50 marks per week, or the equivalent of not to exceed 75 cents in American currency, while the same people in the United States are, as above stated, receiving an average of somewhat less than \$25 per week. In other words, assuming that in a super-special 5,000 people are employed ten days each, the employees in America would receive \$375,000, while the same employees in Germany would receive a maximum of 400,000 marks or an equivalent of between \$5,000 and \$6,000 in United States currency.

### HEADING (3)

It is stated on good authority that there are between 120 and 150 German films in the United States at the present time, all made at the cost of from 5 per cent to 12½ per cent of what it would cost to make them in this country. In other words, at a cost in Germany of from \$2,500 to \$20,000.

It is stated on equally good authority that all of these films and, as a matter of fact, practically the whole of the German export business in films, is in the hands of one or two firms. These firms are also among the largest, if not the largest, producers and distributors in the United States. There is, therefore, no substantial competition at this time. Moreover, these large distributors control by ownership or contract the bookings of a large proportion of the 18,000 motion picture houses in the United States. Inasmuch as at all times these producers, distributors and exhibitors combined will continue to handle a large volume of medium and low cost pictures made in the United States, it will not be to their advantage to make any such reduction of cost to the owners of motion picture houses as will enable them to reduce the admission price. What will happen is this: that in the making of pictures where a large number of people are employed and where the settings will be expensive (in other words, in the making of the pictures costing in excess of \$150,000) a large number of the producers will make them abroad instead of in the United States, while they will continue to make pictures costing from \$50,000 to \$75,000 here. Obviously, it will be bad business for such persons heavily interested in both foreign and domestic productions, to make any such concession in the prices to the exhibitors in the United States on account of the low cost of foreign made pictures as will cut off or reduce the profit on a large number of small cost pictures made in the United States.

### GENERAL COMMENT

From a standpoint of revenue and of keeping at least twenty-five per cent (25

(Continued on page 27)

### PREACHER SEEN IN DIVORCE PLAY

NEW HAVEN, May 16.—Rev. Charles Carver, rector of Christ Church, played the leading part in a play called "The Divorce Question," at the Hyperion Theatre, tonight, supported by a company of professional actors, headed by Nina Bristow. The theatre, which seats 2,500, was sold out.

Dr. Carver's radical departure from custom created a wide discussion among the townspeople, some criticizing him violently and others, notably fellow Episcopal clergymen, defending him.

Rev. Carver said that he had obtained the sanction of Bishop Brewster, of the Connecticut Episcopal Diocese in the venture. He had previously been an actor.

"Some people think Christ stands for the church ritual and nothing else," said Dr. Carver yesterday. "If these people think I am trying to maintain the dignity of the church by church ritual and nothing else, I want them to know I am willing to walk the streets leading a brass band if that is necessary to bring people to my church. There are plenty of folk who will follow a clergyman to a theatre to see him act. Here I am taking the part of a priest portraying the evils of divorce."

### NEW TICKET FOR FRIARS

The nomination committee of the Friars Club which has for the past week been in session has announced the following ticket to be voted on at the coming June election:

Abbot, George M. Cohan; Dean, George Dougherty; Treasurer, Ralph Trier; Secretary, J. Frank Stevens; Board of Governors, John Pollack, William Collier, George J. Appleton, Sime Silverman, Sam Alexander, William Weinberger, J. P. Muller.

Capt. John J. Gleason, for years dean of the club, was tendered the re-nomination for office but owing to the fact that his future business plans are to take him out of the city, declined the nomination.

### MINSTRELS CONSOLIDATE

SAN FRANCISCO, Cal., May 16.—Rusco and Hockwald's Georgia Minstrels have closed their No. 2 company, owing to the lack of securing high standard of performers and have consolidated the show with their No. 1 show which is now enlarged and traveling as a two-car show. The last reports from them was from Des Moines where they report very satisfactory business. Hockwald is with the show and Rusco is remaining in San Francisco.

### NORWORTH HAS NEW SHOW

Jack Norworth closed in vaudeville at Proctor's Fifth Avenue last week, and will go into rehearsal shortly in a new play called "Hard Luck Hardy," written by William J. Hurlburt.



**NADA NORRAINE**  
THE GIRL WITH THE PHENOMENAL VOICE

A Little Different from Other Singles.  
Always Working

### SCHILDKRAUT MUST STAY

Joseph Schildkraut, the leading man of "Lilliom," the Theatre Guild's latest success, is the storm-centre of a dispute raging around the question of whether he will play with the Theatre Guild next season or with Brock Pemberton.

Schildkraut signed a contract to appear next season in the play about Lord Byron that Pemberton expected to produce, although he is said to have already contracted to appear with the Guild next season. Pemberton declares that the actor told him that his Guild contract had a release clause in it, and on this basis, says the producer, he paid \$1,000 advance royalties on the new play with Schildkraut in mind.

When the Theatre Guild learned of this they refused to allow Schildkraut to leave their organization, and the matter was referred to the Actors' Equity Association for decision. The Equity Council last week decided that the Theatre Guild's contract held over Pemberton's.

Pemberton left last Saturday for a two-months' trip to Europe, and at his office it was stated that the matter was entirely in his hands. It was also said, however, that Pemberton would undoubtedly refuse to let the matter end there, as in that event he would be out the \$1,000 he had paid out in advance royalties for the play.

### TO VOTE ON SUNDAY SHOWS

BIRMINGHAM, Ala., May 14.—Whether Birmingham is to have Sunday "movies" or not has developed into a live issue between a number of the well known citizens and the Pastors' Union.

It is probable that an election will be held on the question in the near future. A petition is being circulated, asking the city commissioners to call an election. Already over 3,000 voters have signed the petition asking for the election.

Sunday "movies" at Edgewood Park, which is outside of the city limits, are drawing big crowds from the city every Sunday, and moving picture theatre proprietors think this is doing them an injustice that they are not allowed by the "blue laws" to show pictures on Sundays.

### MOSCOWITCH TO PLAY IN THE U. S.

Maurice Moscowitch, the Russian actor, who has attained a wonderful success in London in the role of Shylock in Shakespeare's "Merchant of Venice," and in "The Great Lover," is soon to come to the United States to appear on the New York stage. Moscowitch, has acted in New York for years in the Yiddish dialect and in Russian and German, but has never acted in the English language until two years ago in London. Most of the royal families of Europe and also the King and Queen of England, and the Prince of Wales are numbered among his admirers.

### LESLIE MOROSCO TO DO PLAY

Leslie Morosco, who has been actively engaged in booking people for productions, will produce his own play next season, opening about September 1.

The piece is entitled "Shanghai" and is from the pen of Texas Charwait.

It is a comedy melodrama in three acts and a prologue and the cast includes fourteen men and but one woman.

The entire action of the piece takes place aboard a sailing vessel, the different acts being scenes on parts of the same boat.

### PATCHING UP HUSSEY SHOW

"The Whirl of the Town," which closed in Boston recently, is now undergoing revision under the direction of the Shuberts. Orth and Cody will not be seen with the show when it re-opens, as it has been decided that the starring of "Ann Codes," would be discontinued.

The piece is expected to be shown at the Century Roof.

### CARNIVALS CONFLICT

ROCKFORD, Ill., May 16.—For the first time in the history of Rockford two carnivals are showing here in the same week, the Sheesley Show and the Nat Reiss carnival. The latter show was scheduled for Rock Falls but suddenly switched to Rockford. Both shows are doing business.



## MINISTER'S CHALLENGE TO DEBATE STAGE IS QUICKLY ACCEPTED

**Burr McIntosh, William A. Brady and Edward Davis Announce  
Willingness to Meet Clergyman—Equity Refuses to  
Appoint Actor to Meet Him**

The Rev. Dr. John R. Straton, pastor of the Cavalry Baptist Church, will never receive any publicity from debating the morality of the stage with any member of the Actors' Equity Association, for Frank Gilmore, executive-secretary, has issued a statement refusing to appoint an actor to debate the matter with the preacher. Mr. Gilmore states in plain terms his opinion of Dr. Straton, as follows:

"The Rev. John R. Straton belongs to a type of clergymen which keeps many broadminded people out of the churches. Bad taste is always bad taste, wherever exhibited, but somehow or other it seems much worse when displayed in the pulpit. We cannot recall that the Founder of Christianity ever indicted any particular class. His words were always loving and helpful, and even when, as a reward for his service, He was about to be done to death, his prayer was 'Father, forgive them, for they know not what they do.'"

Dr. Straton is about as far removed from this spirit as the greatest sinner.

His challenge that we should debate with him on the merits and demerits of the stage is declined. It would serve only to add that notoriety for which he so avidly thirsts."

The challenge made by Dr. Straton however, while not accepted by the Actors' Equity Association, has met with acceptance by Burr McIntosh, William A. Brady and Edward Davis, president of the N. V. A. Each has notified the clergyman by letter or telegram of their eagerness to prove in debate the untruth of the statements made by him.

Brady's acceptance, telegraphed to Dr. Straton, makes one condition—that the audience vote by ballot their opinion of the victor in the debate. If Dr. Straton signifies his willingness to debate the issue, the encounter will probably occur in the very near future at either the Calvary Church, Carnegie Hall or a theatre.

There is no doubt that the debate would draw an overflow crowd, as actors, managers and laymen are expressing much interest in the matter.

### BOARD OF TRADE QUILTS

The recently formed Associated Theatrical Board of Trade, composed of firms in the theatrical equipment lines, came to a sudden end last week, when the offices, only opened a short time ago at 229 West Forty-fifth street, were closed and the furnishings removed.

The organization has liabilities of \$1,172, which include loans made by Fred S. Murray, president of the New York Calcium Light Company, and William Riordan, of the firm of Anne Spencer, Inc., costumers. Murray was the president and Riordan treasurer of the organization.

The Theatrical Board of Trade was organized to protect the members from extending credit to irresponsible producers. Difficulties are said to have arisen over questions of policy, and Murray and Riordan were the only ones willing to advance money to put the organization on its feet.

Mr. Riordan said yesterday that if the other members, of whom there were around fifty, would see the value to them of the organization, it might still be able to function.

### THREE STOCK COS. TO START

CLEVELAND, May 18.—There will be three stock organizations in Cleveland this summer, one of them a musical stock company. George B. Leffingwell and his stock company will move from the Prospect Theatre to the Duchess Theatre, where he will open on May 23rd with "Adam and Eva." Robert H. McLaughlin opened his repertoire season at the Ohio Theatre tonight with Booth Tarkington's "Clarence," in which Alfred Lunt plays the role he created. Willis Godhue's musical stock company, the New Bostonians, will open at the Opera House soon with revivals of popular operas.

### ROBBERS FAIL TO GET COIN

CHICAGO, Ill., May 18.—An effort to rob the box office of the Loop Theatre was foiled Saturday night, when two men acting suspiciously were taken into custody and locked up. They confessed that they were about to hold up the box office. \$13,000 in currency was in the theatre's strong box at the time.

### "SHUFFLE ALONG" TO OPEN

"Shuffle Along," the new revue with an all-colored cast, which opens at the 63rd Street Theatre Monday, May 23rd, will have a special showing next Sunday night. Admission to this performance will be by invitation only.

### LOOKING FOR BAKER PLAYWRIGHT

The members of the cast of "The Sacrifice," which opened at the Greenwich Theatre on May 2, and closed suddenly on May 3, have presented their claims for four weeks' salary on a play-or-pay contract to the Actors' Equity Association, which is now seeking to adjust the matter.

The play, which dealt with events during the American Revolution, was written and produced by Morris Wittman, a baker who had a shop on Fifth Avenue near Seventeenth street, in Brooklyn. It was his first, and probably his last dramatic work.

Starred in the play was Yolán Wittman, young daughter of the baker, who is now reported to be in the country, far out of the reach of the people who saw the two performances.

Wittman is also away, having sold his bakeshop, and his wife, at their home over the shop, said that he was out of town looking for a job.

The Greenwich Village Theatre was rented for four weeks, and the entire rental was paid for in advance.

J. Bernard Becker, of 375 Fulton street, Brooklyn, was designated by Wittman as his attorney, and a representative of the A. E. F. was asked to confer with him about the unpaid salaries of the actors. The conference was scheduled to be held last Friday. Before that time, however, Attorney Becker said that the conference was "off," as Wittman had disappeared.

The Equity attorneys may start suit against Wittman, if they can ever locate him, after the four weeks contract time are up, but until that time, according to the formalities of the law, they notified the salary-less cast, things must wait.

### "GETTING MARRIED" GETS \$9,200

"Getting Married," the Comedy Theatre farce, played to \$9,200 last week. The piece looks to be good for a long run.

### CHANGES IN CHICAGO BOOKINGS

CHICAGO, Ill., May 16.—Changes in theatrical bookings for the early future appoint "The Passing Show of 1921" as the Apollo's dedicatory attraction, switch Marjorie Rambeau and "The Sign On The Door" to the Woods Theatre, provide for new attractions at the Playhouse and Garrick and announce the appearance of Laurette Taylor for a term at Powers'. Here are the dates:

May 22—Marjorie Rambeau, acting Channing Pollock's "The Sign On The Door" will come to the Woods' Theatre for an indeterminate engagement, replacing "Gertie's Garter."

May 23—Mary Nash acting "Thy Name Is Woman," a drama of violent love, will occupy the Playhouse. Jose Ruben, the star's husband, is her leading man.

May 30—The New Apollo Theatre, delayed through labor troubles, will be dedicated with the first Chicago performance of the New York Winter Garden's annual, "The Passing Show of 1921" with the Howard Brothers as stars.

May 30—Laurette Taylor, appearing in a revival of "Peg o' My Heart," will come to Powers Theatre. The play is known here in the acting of others, but Miss Taylor, for whom it was written, has never been seen in it in Chicago. She succeeds "Call The Doctor."

### DRASTIC STAGE RULINGS ISSUED

PITTSBURG, May 16.—Some of the most drastic blue ordinances and rules have been issued by Public Safety Director Alderdice that have as yet been applied to the theatre.

Here are some of his new rulings: "Smoking at shows where ladies and children are permitted is prohibited.

"No deformed human beings or other human monstrosities shall be exhibited.

"Gambling in any form is absolutely prohibited.

"Dialogues, gestures, songs, especially parodies, language or conversations of any kind which are directly or equivocally obscene or lascivious will not be permitted.

"Performances must be confined entirely to the stage.

"Females are prohibited from appearing on the stage in bare legs.

"Wearing one-piece union suits by females, where used simply to wantonly display the figure, as in living pictures, is prohibited.

"Portrayal of a dope fiend by performers of either sex is banned.

"All forms of muscle dancing by performers of either sex is prohibited.

"Use of profanity is prohibited.

"Ridiculing of creeds or nationalities is not permitted."

### SHOW AT ACTORS' HOME

The board of trustees of the Actors' Fund of America, accompanied by a party of professional entertainers paid their annual visit to the Actor's Home at New Brighton, Staten Island. A luncheon was served and later an entertainment was given for the residents.

An amusing feature was an act given by F. F. Mackay, eighty-nine years old dean of the theatrical profession in New York, who was assisted by the "Lee Kids." Others who helped entertain the old timers were Aileen Stanley, Eddie Dowling, Leona LeMar, Walter Shannon and James H. Cullen.

Daniel Frohman, president of the fund, sent a telegram from Los Angeles expressing regret at his inability to be present.

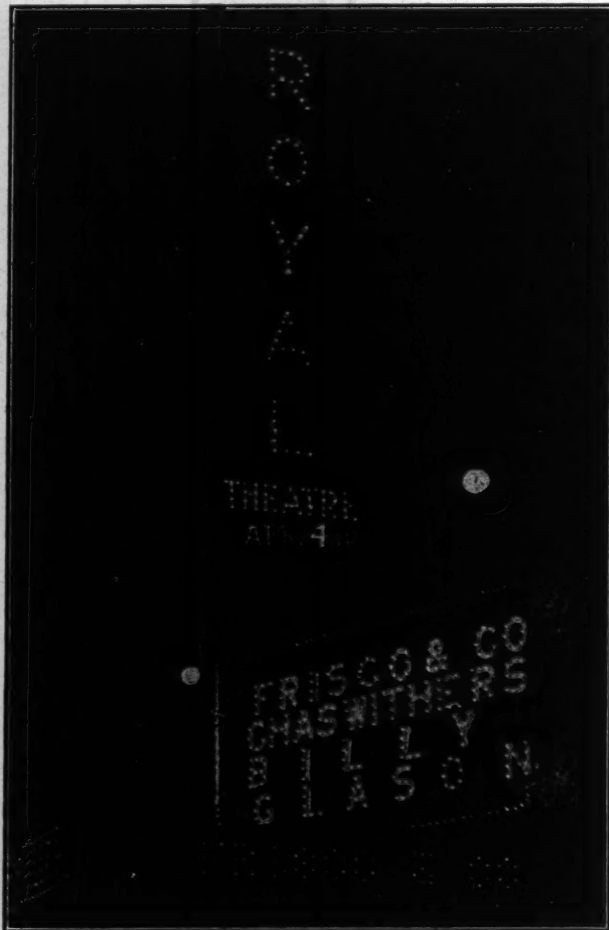
### GRAND OPERA AT \$3 TOP

BOSTON, May 16.—Beginning next Monday the Fleck Grand Opera Co., supported by the American Art Education Society, will present at the Globe Theatre a repertoire of the standard operas.

Guest singers from the Metropolitan and Chicago Opera Companies will appear with the regular cast. The top price for seats will be \$3.

### JEWETT SEASON CLOSES

BOSTON, Mass., May 16.—Henry Jewett will close his fifth season at the Copley Theatre, Saturday night. This week he is presenting Bernard Shaw's comedy "The Doctor's Dilemma."



B. F. KEITH'S ROYAL WEEK APRIL 4th  
BILLY GLASON  
"Just Songs and Sayings"  
By Neal R. O'Hara and Emmy Adelphi,  
Direction—LEW GOLDBER



## "PRINCESS VIRTUE'S" CAREER ENDS SUDDENLY AT THE CENTRAL

**Musical Show Closes Without Notice on Saturday Night—  
Actors Behind in Salaries Refuse to Continue—\$60,000  
Said to Have Been Lost in Production**

"Princess Virtue," which opened at the Central Theatre Wednesday, May 4, closed without notice after its Saturday night performance, the cast refusing to continue on account of salary difficulties. Since its opening the Actors' Equity Association have had an agent in the box-office taking charge of the cast's interests. The company's share of the receipts was turned over to the Equity after each performance and divided among the cast and chorus under a co-operative plan. After Saturday's performance the A. E. A. representative collected \$1,500, which was divided among the members of the troupe on Monday at the Equity headquarters. Since its New York opening the performers claim that they have only received about one-third salaries.

Edward Flammer, a New York business man and former actor, backed the show to the extent of over \$40,000. On Wednesday Flammer told the assembled actors and actresses that if they would accept a one-third cut in salaries he could get additional capital in the venture so that the show could continue. This was agreed

to but on Saturday when none of the money owed to the principals, of whom there are nineteen, was forthcoming, they decided they had had enough and refused to continue.

Flammer is absolved of all blame by the members of the cast.

The principals claim that they were not paid for the week and a half the show played in Baltimore and Atlantic City. Earle Fox, one of the principals of the show, asserted that the show owed him back salary amounting to \$1,250, and that the other members of the cast were "in" for proportionate amounts.

Flammer was greatly interested in the piece and on Saturday nights went into the cast and played one of the principal roles.

It is believed that the A. E. A. will immediately start suit for the money owed. The musical comedy, which seemed to have a fair chance for success, is understood to represent a loss of between \$60,000 and \$70,000. In addition to the actors' claims, costumers, etc., are said to hold big claims against the company.

### NO PROFIT IN "SPANISH LOVE"

The closing of "Spanish Love" at the Maxine Elliot Theatre last Saturday brings to light the fact that while the piece enjoyed a run of 38 weeks it did not earn any profits for its producers, Wagenhals and Kemper. The play drew \$439,000, averaging between \$10,000 and \$11,000 weekly, but was a very expensive production. The cast of "Spanish Love" numbered thirty-two, some of them drawing high salaries. The orchestra included sixteen musicians. Under these conditions the show had to draw about \$10,000 to break even.

Two companies will be sent out next season, when it is expected that the quality of the show will draw large receipts on the road and in Chicago where the original company is booked.

The touring companies of "Spanish Love" will run up against several snags in the shape of censorship in several cities due to the radical departure made in the staging of the show. A special "trouble" stage was used at the Elliot Theatre, running over the orchestra pit and permitting the entrance of the actors from the aisles and side-boxes. Two folding stages have been built for next season's companies, and this is where the show will bump up against the censors.

In Boston and in Pittsburgh the city censors and directors of public safety have issued ordinances prohibiting the use of aisles or boxes by performers. The producers of "Spanish Love" will have to get special dispensations from the Mayors of these two cities before they can play there. Whether they will receive them or not is the disturbing question.

### LEO STARK CASE ADJOURNED

The case of Leo Stark, actor, against Frederick Strauss and Samuel K. Brown, for \$1,000 damages for injuries which Stark claims he received in falling over a cable which was attached to the car of the defendants who was towing the other, has been adjourned until next week.

The case came up for trial on Monday morning but by mutual consent was adjourned.

### "SCARLET MAN" ACCEPTED

"The Scarlet Man," a comedy play by William Le Baron, has been accepted by Charles Dillingham and will be put into rehearsal next week under the direction of Fred G. Latham.

The play will open out of town the latter part of June.

### BILLIE SHAW TO DO MATINEES

Billie Shaw has rented the Times Square theatre for the purpose of giving a series of special matinees, on Tuesday, Wednesday and Friday afternoons, starting with June 7th, 8th and 9th. Miss Shaw will present at these matinees, five one act playlets, of which she is the author. Their titles are "Gutta Iconoclast," "Pearls," "The Good Woman," "Squaring the Triangle" and "Grey Hands." Max Figman, who will also appear in some of them, is staging the pieces. Miss Shaw, who has thus far confined her talents to terpsichore, will also be seen in two of them. Others who will appear among the different casts will include Messrs. Harris, Glennister, Olive Oliver, and Miss Courtney.

### HELD ON SERIOUS CHARGE

CHICAGO, Ill., May 16.—George Gerber, well-known acrobat, was arrested here last week on the charges of two young girls. The girls, Lucille Morgan, 16, and Estelle Reed, 18, came to Chicago on an invitation from Gerber to learn to be acrobats. Upon their arrival here Gerber met them and placed them upon his houseboat. He is alleged to have attacked them. The girls were taken to Detention Home No. 2 and Gerber is locked up at the Sheffield Avenue Police Station awaiting trial.

### MAY YOHE IN AUTO SMASH

May Yohe, the actress wife of Captain Jan Smuts, and former wife of Lord Francis Hope, was knocked down by an automobile last week at Fifty-eighth and Eighth Avenue and seriously hurt, suffering an injury to her spine.

The concert tour upon which Miss Yohe was to have started in a few days, has been indefinitely postponed.

### JOE GLICK IN NEW YORK

KANSAS CITY, May 14.—The Shubert Theatre closes its season here tonight. The house will remain dark for the Summer, re-opening in September. Joe Glick, manager of the theatre, will leave tomorrow for New York and will remain there until time for the re-opening.

### NEW HOUSE FOR HARLEM

A new moving picture theatre, with a seating capacity of 1,500, will be built at the southwest corner of Third Avenue and 112th Street, by Nobilotti and Ricci. S. Livingston, the architect, has made plans calling for an expenditure of \$200,000.

### FEDERATION STANDS BY WEBER

The situation in the New York musicians' union with regard to the charges made by the eight insurgent members of the board of directors of the Musical Mutual Protective Union against Jos. N. Weber, president of the American Federation of Musicians, was brought before the delegates to the national convention at St. Paul last week, and implicit confidence in the president was voted.

A resolution was passed to the effect that any rulings President Weber might make regarding the standing in the A. F. of M. of the New York local, were entirely up to his discretion.

The local musicians' union muddle has been brought into the Supreme Court and at the present time a decision is being awaited on the question of whether or not the temporary injunction previously granted the insurgent faction which prohibited President Weber and President Finkelstein, of the local union, from having anything to do with the affairs of the union pending final judgment in the matter.

This arbitrary ruling was later modified by an order of Supreme Court Justice Dowling of the Appellate Division, who granted a stay of judgment which allowed Finkelstein to resume his office but only in regard to routine matters. This ruling left matters in a status quo, Finkelstein attending conferences with the board of directors, of which the eight insurgent members, who had been previously suspended by President Weber, constitute a majority.

The decision of the Appellate Division is being expectantly awaited by both factions of the local union, and will probably be handed down in the course of the next week or two.

### CLAYTON AND EDWARDS SPLIT

The act of Lou Clayton and Cliff Edwards is no longer in existence. Since last Thursday night, when the act was playing the Broadway Theatre, the split occurred.

Clayton, formerly teamed with Sammy White, and Edwards, formerly with J. Keegan, came to blows over the fact that Edwards had signed to do a single with the new Greenwich Village Follies, it is said. Clayton is reported to have disapproved of this, and forthwith started on the warpath.

Edwards is said to be sporting a colored optic and split lip as the result of the brawl.

Their place on the bill was taken by Oscar Lorraine.

### LABOR TROUBLE ENDING

CHICAGO, Ill., May 16.—Peace between employes and employers in the present building trouble is in sight. Officials of the Associated Builders and the Building Contractors Association have agreed to abide by the decision of the building trade council. The strike has tied up all theatre construction in this city. Both sides have agreed to go back to work this week. Eight theatres in this city have been delayed through the trouble.

### SUES FOR SEPARATION

Edna Spooner Whaley, the actress, has started an action for separation against Arthur Behrens, known as Arthur Whaley, now playing in "East Is West," and whom she married in 1912. She charges that he deserted her in 1915, and has been absent from her for over five years.

The summons in the complaint was served on Whaley at the Teller-Shubert Theatre in Brooklyn last week.

### "JOHN FERGUSON" IN STOCK

PROVIDENCE, May 16.—"John Ferguson," Eugene O'Neill's drama, which was successfully produced in New York by the Theatre Guild, will be presented here this week in stock, by the E. F. Albee Stock Company, at the Albee Theatre. The play opens to-night.

### LOEW OPENS IN NEW ROCHELLE

Marcus Loew's newest venture, "Loew's New Rochelle" Theatre, opened Monday night. It has a capacity of 2,400 and is devoted to the photo-play. "Deception," an imported film that ran three weeks at the Rivoli, was the feature shown.

### "ZIZI" IS DULL

ATLANTIC CITY, N. J., May 16.—Jerome K. Jerome had one charming trick with which he forewarned his readers frankly, laying the blame, if any, upon their own heads. He would open his story with the confidential remark that the only reason for his writing it was to get some money for it. But the Monsieurs Jackson and Degresac probably have not read his "idle thoughts."

The two gentlemen named connived, and having connived, brought forth "Zizi," which Sam Harris produced last night at the Apollo Theatre. In this connection Sam Forrest's name must be mentioned not only for devising a very excellent setting, but also for allowing a young stage person to carry her press notices in the pockets of a Mother-Hubbard apron, and for waving people off and on stage as with the wand of magician making things out of a silk hat.

Standing on one leg too often, sprawling over pianos, tables and chairs, the while grinning sweetly at everything and everyone was Miss Fenwick's idea of a young ingenue, further embellished with the exquisitely artistic touch of—turning in her toes.

As to the story, the authors should have typed their names in the upper left hand corner of an eight and a half by eleven sheet of paper, in the right hand corner typed the approximate number of words, and then written their yarn in fifteen hundred words. Having folded it flat and enclosed stamps for return mailing, they should have submitted it to Robert H. Davis for the *All-Story Magazine*, Mr. Davis might have bought it.

### BIG AWARD FOR SINGER'S WIFE

Mrs. Jerrie Ullrey, wealthy Cleveland widow, failed yesterday in her third attempt to set aside a \$50,000 judgment which the wife of Enrico Aresoni, opera singer, obtained against her for alienation of his affections.

Supreme Court Justice Tierney denied her application to vacate the judgment which was obtained by default, and said the whole history of the case suggests merely an effort on the part of Mrs. Ullrey to stave off judgment.

Justice Tierney said the court found upon the trial that Mrs. Ullrey invaded the home of Mrs. Aresoni "and took from her the natural as well as the legal rights she acquired by her marriage."

"Disregard of marital rights by the seducer," he continued, "have become so frequent of late years in our country that in such a case the favor of the court should be extended only when the applicant shows a clear right to have it exercised. This is not shown in the case here presented."

Included among Mrs. Ullrey's papers was a copy of a divorce decree which purports to have been obtained by Aresoni from his wife in Reno in June, 1919, on the ground of abandonment. On the trial it was testified that Mrs. Ullrey induced the singer to accompany her to California.

### POLI PLAYERS OPEN SEASON

HARTFORD, May 9.—The Poli Players will start a season of stock at the Palace Theatre here, opening with "Adam and Eva" today. The leads of the company are A. H. Van Buren and Winifred St. Claire. They will be supported by DeForest Dawley, Frances Williams, Frank Lyon, Georgia Hewitt, Eddy Waller, and others.

### MOHL IS ALCAZAR TREASURER

SAN FRANCISCO, May 7.—Victor E. Mohl, for several years connected with the box office staff of the Orpheum, has been appointed treasurer of the Alcazar Theatre, and Kenneth E. MacQuarrie, also formerly of the Orpheum, is the assistant treasurer.

### FILM AT THE GREENWICH

The new Audrey Munson photoplay will be presented for the first time at the Greenwich Village Theatre on Monday night, May 23rd.

### HOWARD WRITING "PELL MELL"

Tom Howard is writing the book for Harry Strouse's show on the American Circuit next season called "Pell Mell."



# VAUDEVILLE

## SUMMER PRICES IN SPLIT WEEK HOUSES

### BIG REDUCTION FOR SUMMER

With the advent of the split week vaudeville motion picture Summer policy at Keith's Hamilton and Jefferson Theatres on Monday, May 16th, a cut in prices was also established. These prices range from 15-20-25 cents Monday to Friday matinees, to 30, 50, 55 cents on the same evenings. 20 and 25 cents will be charged on Saturday matinees; 40 and 60 cents on Sunday and Holiday matinees, and Saturday and Sunday matinee evenings the prices will range from fifty, to seventy-five and eighty-three cents, war tax included.

This is a cut of more than twenty-five per cent off on the prices of the houses when playing a full week. The unusual feature of the cut in prices lies in the fact that the Hamilton, which is in the Washington Heights' district, is playing a fifty-five cent top on week-days and an eighty-three cent top on Holidays, while the Coliseum, which plays under the same policy as the Hamilton is now playing, and which is also in the Heights' district, operates under a top price of ninety-nine cents on Holidays.

The Jefferson has for its only opposition house, Fox's City, which also has a fifty-five cent top.

### BECKER TO PRODUCE ACTS

Herman Becker, who has been giving most of his attention to motion pictures during the past year, is returning to the vaudeville production game, under an agreement into which he has entered with Harry Weber, whereby he will produce several big time novelties for next season which will be seen under the direction of Harry Weber.

The first of these will be "Fine Feathers," an offering written by Clarence Marx and Jack Stern, who are also the authors of the second one to be produced by Becker, called "Night School on Broadway." Neither of these acts will have a chorus with them, but will be done by a cast of seven people in each.

### SHERLOCK SISTERS BACK HOME

SAN FRANCISCO, Cal., May 16.—The Sherlock Sisters, Flo and Olive, arrived here after an absence of over seven years and are playing the Loew time this week at the Casino. This is their home town, and at one time they were members of the Kolb and Dill chorus. After they finish the Loew circuit, they are contracted to leave for Europe, where they are scheduled to appear in France and Great Britain for three years.

### STERN AT STARLIGHT PARK

Jack Stern, producer and comedian, has closed his road show to open his second season at Starlight Amusement Park in the Bronx, where he will operate a new attraction called "Shadowland." A company of fifteen people will be seen in the new attraction, which will be headed by Nina Stern, the soubrette.

### ACTS DOING AFTERPIECE

Phil Baker begins his fourth repeat engagement over the Fox circuit at the Alhambra Theatre this week. Katherine Murray has been booked to play in the same houses at the same time with Baker, and the two have arranged an afterpiece, in which both appear when Baker has completed his act.

### LOEW OFFERS 7 PER CENT BONDS

BOSTON, May 16.—Loew's New State Theatre, now nearing completion, is offering a new issue of bonds to the investing public. First Mortgage bonds, bearing 7 per cent interest, which may be converted into common stock at par value, are offered with the statement that this privilege of conversion may be worth 50 per cent or more to the investor. The first chance to buy these bonds, according to advertisements, will be given to "Loew's" and "State" stockholders at a special discount.

The acts and pictures to play the new State will be booked jointly with the Orpheum Theatre.

### KEITH GETS BROOKLYN HOUSE

The Keith organization have secured the Riviera Theatre, at St. John's place and Kingston avenue, Brooklyn, which is now in the process of construction. The house will seat over 2,500 when new alterations are completed to comply with innovations which the Keith people will put into the original plans of the house. It will be ready for opening in September of this year, and will operate under a split week vaudeville and motion picture policy. Six acts and a feature film will be booked into the house each half of the week.

### DISCONTINUE BOHEMIAN NIGHTS

The "Bohemian Nights" entertainment will not be held at the National Vaudeville Artists' club on Sunday evening, May 22nd, due to the benefit performances which are being held at the Hippodrome and Manhattan Opera Houses. In all probabilities, the Bohemian Nights will be discontinued for the rest of the season, due to the weather. However, it is intended to keep up the Sunday and Thursday evening dances, and the Tuesday evening Tommy Gordon Clown Nights, as long as attendance keeps up.

### JESSEL HELD OVER

SAN FRANCISCO, Cal., May 16.—George Jessel, with his revue "Troubles of 1920," was held over at the Orpheum and made a pronounced hit. This is Jessel's second trip to the Orpheum. He was here six years ago with Gus Edwards' "Kid Kabaret." Edwin Jerome, who plays the scenic artist in Jessel's revue, was here four years ago in a sketch "Lots of Lots." Sam Bennett, playing part of the customer, played this city thirteen years ago with George Primrose Minstrels.

### MADDEN SUES JOE ROME

Joe Rome, the vaudeville actor, was sued in the Third District Municipal Court last week by Edward Madden, vaudeville author, for \$200 for services he alleges he rendered Rome in writing dialogue and songs to be used in a vaudeville act. Madden alleges in his complaint that the agreed price for the material he wrote, in September, 1920, was \$250, of which he was paid only \$50.

### O'NEIL ENDS LONG TOUR

Bobby O'Neil and Company, who are playing Orpheum Circuit in "Four Queens and a Jack," will close after playing since last August, without a layoff, at the Majestic Theatre, Chicago, during the week of June 6. The act will be sent to the storehouse for the summer and taken out again next season.

### LOEW'S ROOF CLOSES

TORONTO, May 16.—Loew's Roof Garden atop of Loew's Yonge Street Theatre will close on Saturday night, May 21, for the summer. Since the theatre was built the garden has always been kept open throughout the summer.

### GROHS AND BARABAN SAILING

Charles Grohs and Sonia Baraban have been booked for the Folies Bergere, Paris, for an extended engagement this summer.

## FILM PUBLICITY FOR ACTORS ON ORPHEUM

### FOUR MINUTE REEL FOR STARS

A new system of publicity for vaudeville acts playing the Orpheum circuit will be used with the opening of the Bushman-Bayne act on that circuit in Chicago, on July 24th. This publicity will consist of a four minute reel from some feature in which the two have appeared being flashed in each theatre along the Orpheum circuit a week in advance of the appearance of the act.

Another feature that will be given to the film stars combination is that of special paper publicity. This will consist of special billboards, twenty-four, twelve and three sheets for the act only, being used also a week in advance of the act. Thus far only the Singer's Midgets have been given special paper publicity by the Orpheum circuit. The four minute reel idea is now being used with the playing of June Elvidge on the Orpheum circuit. She is the only one thus far who has been given the benefit of the idea. It is probable that a four minute reel will be arranged to be shown in advance of all motion picture star acts that will play the Orpheum circuit in the future.

### NEW THEATRE FOR STATE ST.

CHICAGO, Ill., May 16.—Plans have been completed for the erection of the new combination vaudeville and picture theatre, which will be built on the southwest corner of State and Quincy street. It will have a seating capacity of 3,000. It will be within five doors of the Great Northern Hippodrome, which was recently acquired by the Shubert vaudeville interests. The old buildings will be razed in the late summer and construction work will start in the spring of next year.

### N. V. A. C. BEATS SEMI-PRO TEAM

The baseball team of the National Vaudeville Artists' Club defeated the Casey Stars, a semi-professional team of Washington Heights, on the home grounds of the Stars on Sunday afternoon, by a score of 7 to 5. Over a thousand people attended the game, with an admission charge of twenty-five cents for grandstand seats being made. The proceeds were taken over by the semi-pros. Sammy Smith and Joe Brown pitched for the actors.

### VAUDEVILLE IN STOCK HOUSE

SAN FRANCISCO, Cal., May 16.—After a season of some fifteen weeks with a dramatic stock company, the MacArthur Theatre, Oakland, will change policy and play six acts of vaudeville, to be supplied by the Bert Levey Circuit, with the addition of feature pictures.

### BOB ZENO RECOVERING

CHICAGO, Ill., May 16.—Bob Zeno, of the team of Zeno and Mandel is making a rapid recovery at the American Hospital and is expected to be able to leave for his home about May 1. He was forced to undergo an emergency operation last week.

### ACTS AT LUNA PARK

Luna Park which opened on May 14th are playing a number of vaudeville acts in connection with the Free Circus. A few are Powers' Elephants, Lohse and Sterling, Mme. Berzack's Royal Circus, Brenck's Posing Horse and Mme. Davenport's Models.

Other acts are to follow.

### N. V. A. TO HOLD TOURNAMENT

The first annual N. V. A. Golf tournament will be held at Garden City Country Club, on June 6, 7, 8 and 9, 1921. The tournament is open to active and lay members of the National Vaudeville Artists' Club, who will be permitted to play without the payment of any entry charges. Each player will pay only his daily fee at the club.

The Qualification Round, on which handicaps will be based, will be held on Monday, June 6, and will consist of 18 holes, medal play, United States Golf Association rules to prevail. Play will start at 9.45 A. M. daylight saving time, and no starters permitted after 3.30 P. M. Twosomes only will play. All match play by sixteens will start at 9.45 A. M. on Tuesday, June 7.

Only those who have turned in their qualification card will be eligible. All matches will be eighteen holes, the sixteen lowest scores to qualify for the championship division. Prizes to be awarded are as follows:

1. The Tom Nawn Trophy to the player with the lowest score on the qualification round. This trophy to be won twice for permanent possession. The following prizes to be awarded outright:
2. Championship prize.
3. Runner up first sixteen.
4. Winner second sixteen.
5. Runner up second sixteen.
6. Winner third sixteen.
7. Runner up third sixteen.
8. Winner fourth sixteen.
9. Runner up fourth sixteen.
10. Play off defeated eight—first sixteen.
11. Play off defeated eight—second sixteen.
12. Play off defeated eight—third sixteen.
13. Play off defeated eight—fourth sixteen.
14. Consolation handicap prize for all losers.

### N. V. A. COMPLAINTS

Rigoletti has complained against Kokin and Galletti, claiming infringement on a scene of his act which he calls "The One Man Band."

Charles Lane of Lane and Smith, complains that the Watson Sisters are infringing on his material in using "Czechoslovak Good-natured slob" gag.

Al Herman claims that Mel Klee owes him a sum of money for the use of the act which Klee is doing.

Herman Becker has complained against an act called "Four Jacks and a Queen" claiming infringement on the title.

### PHILLIPS WRITING ACTS

H. I. Phillips, columnist of the New York Evening Globe, has become the latest daily newspaper humorist to start writing special material for vaudeville and productions. He has written a burlesque on "Claire de Lune" which will be done by Lew Fields in "Snapshots of 1921." "The Deer-Hunters" is the title of a one-act farce comedy which he has written and which has been accepted by John Murray Anderson in the new "Greenwich Village Follies."

### BUYS U. S. THEATRE, HOBOKEN

The U. S. Theatre, in Hoboken, was purchased last week by Frank E. Hall, representing the State Theatre Company, of Jersey City, from Frank Gersten, the former owner. The house will continue to play the same policy of split week vaudeville and motion pictures. Five acts will be booked into the house each half of the week, by John A. Robins.

### DYCKMAN HAS AMATEUR NIGHT

"Local Talent Night" was inaugurated at the B. S. Moss' Dyckman theatre on Monday evening. Amateur performers will be given their chance to appear on the stage in their various specialties on every Monday evening.



# VAUDEVILLE

## PALACE

A sleepy bill over-stocked with singing and dancing, two novelty acts to open, and with the exception of a couple of turns nothing to awaken the audience from a listless, indifference which they, for the most part, maintained throughout.

The Gellis billed to close, opened and made one of the hits of the bill to an empty house, taking an encore, and with the exception of Pearl Regay, getting the most applause of the entire bill. The gymnastic act has been reviewed in detail several times; the encore consisted of a number of fast throws of one of the men, around the body of the other, a trick that was repeated by Russell and Devitt who followed, but who did not get nearly as much out of the feat nor perform it as well.

In justice to Russel and Devitt, it certainly was a tough spot not only number two, but to follow, with acrobatic feats, a trio who had just preceded them in the same line of work. We have reviewed the act in detail before; considering the spot, they did very well.

Anatol Friedland and Co. presented a number of songs and dances, the girls looking well in several changes of costumes.

The vocalizing of Jean Shirley and the violin playing of Vera Velmar, were decidedly flat, not only occasionally but frequently.

A number of Friedland's old songs, sung by Neil Mack, with the girls in different costumes gained applause as did a new number heard here for the first time. Friedland might well eliminate the remark "it would be absolutely ridiculous for me to have my wife travel with this act," followed by "figure that out for yourself."

Weaver and Weaver received good applause for their playing of hand saws and took an encore; we reviewed this act at the Colonial recently.

Josephine Victor in "Juliet and Romeo," closed the first half and made a hit; for detailed review see under New Acts and Reappearances.

Following the rest period, Joe Jackson presented his familiar pantomime bicycle act which drew laughs, but did not get over with the spontaneity that marked its presentation, prior to the time all his unchanged bits of business became so well known.

That Jackson is a pantomime artist, none will deny, but his present act has been seen so frequently over a period of years, we look for a little something new occasionally.

Adele Rowland with Gladys Brown at the piano, appeared in a gown of coral shade and pink slippers and stockings. She presented a charming appearance as she opened with an introductory number following which she did a travesty, Galli-Curci coloratura number. "Pack Up Your Troubles in Your Old Kit Bag" was the next number, followed by "Jane Little Jane," Miss Brown who played well, intoning a counter melody. Two impressions, one of a girl in the movies, and the other of a woman buying tickets at a box office, seemed alike in tonal quality, gestures and personality. "My Madonna," and "Keep on Humming," closed the offering after which Miss Rowland in a speech admitted she was nervous. "Susan," a number formerly sung by Anna Wheaton was followed by a yodelling "gang" song, and the chorus plugged for the audience to whistle.

Pearl Regay absolutely stopped the show cold with her dancing which has been absolutely sure-fire every time this writer has reviewed the act, and that is on quite a few occasions. Roy Sheldon registered with his dancing and singing.

Miller and Mack, reviewed many times in these columns, received considerable applause for their offering and were followed by Mme. Rialto with a bevy of dancing girls, making the third dancing act at the end of the bill.

H. W. M.

## SHOW REVIEWS

### ROYAL

The curtain rose and "Lady Alice's Pets" gazed out upon a well filled house; the audience gazed upon an assortment of mice, cats, birds and dogs. The mice do most of the work having to scurry across ropes and trellis contraptions. They have no alternative but to keep moving when placed in position; this constitutes their tricks. For the finale Lady Alice and her assistant releases several pigeons which they throw out over the heads of the audience, the birds taking wing fly back to the stage. This earns a few bows for the act.

"Lew and Paul Murdock" have a clean cut sort of a song and dance act. They sang two published numbers and then concentrated on their dancing which was of a novel variety. A limber footed couple that worked hard, received good hands.

"Dick Duffey and Hazel Mann" followed with their "Via Telephone." The first scene shows them talking on a crossed wire. The second scene shows them in an ante room of a hotel lobby where they agreed to meet, as per telephone conversation. There follows a flirtation and a song by Duffey which introduces him as a lingerie salesman. He proceeds to show some feminine bits of silk and presents some to the girl the accompanying gags getting a few laughs. They close with a marriage song, Duffey displaying some baby clothes. Miss Mann is of the flapper type and possessed of good personality, and a sweet but not too strong a voice. The curtain came down with the audience giving them a good send off.

"Billy and Eddie Gorman," in evening clothes opened with a topical song of their own, followed by a hog latin version of a song that got a good hand. They sang a "Have You Been Robbed Yet" song, and a hold-up scene that followed was overdone. They closed their act with a Babe Ruth song that received some applause.

"The New Director" is the title of Jane and Katherine Lee's comedy sketch. William Phinney is the director. The act scored its accustomed hit.

After the intermission came "Joe Darcy" in blackface, and a good voice. He has an Eddy Leonard sort of style of singing and after the opening song and stories of ordinary variety he sang "Over the Hill" by request of a planted friend. For an encore he sang "A Rose in the Devil's Garden," the writer of the song singing a chorus from an upper box. He closed with "Mammy," by request of his friend in the audience, and received a good hand.

"Marion Harris" is billed as "The favorite phonograph record maker in a record breaking musicale." There were no records broke, however. The jazz band of the act is discovered as the curtain goes up. Unspoiled and serious they attended strictly to business. Miss Harris is a statuesque blonde, wearing becoming gowns, sang two songs with much feeling. The first offering, "Make Believe," was followed by a rather suggestive song about King Solomon that was good, but the audience didn't take to it. She closed with "I Ain't Got Nobody" as an encore which she didn't know how to take.

"Lane and Hendricks" frolicked a little too long with their "straight and comedian" act of hokum. However, they managed to gather quite a few laughs. "W. Horlick and Sarampa Sisters" closed the show with their descriptive and variety dances, in fancy costume and continental effects.

M. H. S.

### HARRY MANDELL QUILTS

CHICAGO, Ill., May 16.—Harry Mandell, formerly of burlesque and vaudeville, has retired from the profession to enter the commercial business in this city.

### COLONIAL

Herbert and Dare presented graceful gymnastic feats of sterling worth and made a hit opening the show. The lifts were done gracefully and with consummate technique.

Frank and Milt Britton made a decided hit in the deuce spot, with their xylophone playing, but it was the brass that told, their work with cornet and slide trombone being productive of good rounds of applause and several encores.

Kennedy and Berle, slated for the next spot, were moved further down on the bill and "Dummies" was moved from closing the first half, to their place.

"Dummies," which has been reviewed in detail in these columns before, is a classy vehicle with lots of life, well staged dances and numbers, pretty girls and good wardrobe; it is rather risqué at times and several of the more broad lines could stand cutting; notably Ernest Wood's reply to the girl who told him that the dummy was alive, "what alive, oh the things I did to her—and the things I could have done!"

The act went over quite well at the finish and was followed by Billy Gleason who "mopped up" with some of his former songs, some new ones and a new line of nifty talk and gags that are very funny. Gleason always does a sure-fire single, and this time was no exception to the rule. Took several encores and made a speech of thanks.

Charles and Mollie King closed the first half and got over much better than when the writer recently reviewed them at the Palace. We have reviewed the act in detail before.

Vernon Stiles opened the second half and received considerable applause, taking several encores. Stiles was in much better voice than when heard at his recent engagement at the Palace. He has some very good, clear high notes in which commendable tonal quality is displayed, but his lack of experience on the vaudeville stage may possibly be responsible for his lack of poise which is especially annoying. Stiles does not seem to know how to stand, what to do with his hands, and swings from side to side while singing; he does not hold onto the piano quite as much as before, but nevertheless, does not seem to be able to avoid clinging to it for support.

The Jewish number "Rachem," while well sung, is out of place in vaudeville and especially so at the Colonial, for many of those up stairs talked audibly.

Kennedy and Berle, the two young folks whom we reviewed recently, further down Broadway, are working smoother than upon their last appearance and the boy has improved somewhat. Assurance is a valuable acquisition, but cocksureness is another thing, and as soon as he learns that he is not good, he will tend toward improvement.

Act went over much better this time than when last reviewed, received considerable applause and took a number of bows. Elizabeth Kennedy is a clever youngster who will improve in time and no doubt make a clever actress.

Gordon and Ford followed and had them in hysterics; Miss Ford looks a hundred per cent better with her hair dressed in more becoming style, a suggestion made by the writer some time ago. She has also discarded the pale make-up; now if she would only use a little less rouge, blend it in, and powder her upper eyelids, the effect from the front would be so much better.

The McDonald Trio, two classy looking girls and a man, in a series of feats upon bicycles, closed. The shapely blonde has lots of personality and does some clever stunts. The act is essentially big time and the costuming all that could be desired.

H. W. M.

## NEW BRIGHTON

The thirteenth season of George Robinson's Brighton Beach house started Monday with one of the strongest vaudeville bills that could be laid out, as the opening attraction. To speak of the business on Monday afternoon would be ridiculous, for due to the earliness of the season, and the cold weather for this time of the year, but few people were present at the opening matinee. However, the house won't lose out this week, for every seat was sold out by Monday, for the first three evenings of the week. On Monday, Tuesday and Wednesday nights, different clubs and organizations bought over all the seats for the purpose of giving theatre-parties.

Ben Roberts was missing for the first time in several years, but a protege of his, William Barton, who formerly was in an orchestra, directed by Roberts, is directing the musical aggregation here this season. The orchestra is made up of men who have played at the Colonial and Palace Theatre up to this week. Monday afternoon was the first time that they played a performance together, and it is a great deal to young Barton's credit that the orchestra played the remarkably good show that they did.

Even though the audience numbered somewhere in the thirties, they were exceedingly appreciative, especially as far as laughs were concerned. Even the first act, which was Pat and Julia Levolo, although primarily a slack wire act, got quite a few good laughs with some talk used by Pat Levolo.

The applause accorded by the "thirties" in the audience to Bartram and Saxton, who appeared in number two position, would have easily done credit to an audience numbering over 2,000. It is readily explained after one watches a performance given by this pair. They possess practically every requisite that a headline act should have. That includes appearance, personality, ability, and best of all—a manner of selling that ability that can't miss with any audience. Why this team are playing a number two position is a mystery. They are easily the best two-man singing act now playing the big time.

William Kent, who is assisted by Elsa Shaw, and an unbilled male member, who plays the part of a butler capably, started the laugh portion of the bill coming steadily, and registered heavily with his "souse" comedy.

Pressler and Klais also kept the laughs coming. Miss Klais' singing, which is of the "coon-shouter" type, pleased and the freak comedy of Pressler, in addition to his piano playing and dance bit, hit nicely.

Jos. E. Howard was working under the trying conditions of having two abscesses in his cheek to cope with, but despite those, Howard worked with pep, and sang well enough to come back and introduce as a new number for an encore, a very pleasing old-time waltz song, called "On a Little Side Street." Zaza Ehrick, Adele Yost, Johnny Dale, Chong and Rosie Moey all did well with their specialties. Howard has a new set of girls, four in number, who are behind the ones he formerly had in appearance. The act was cut on Monday, and Sun Ki Gee was also absent.

A projection room has been installed at the theatre during the winter, which allows for the flashing of Topics of the Day and also the news reel. Franklyn and Charles, assisted by Ernestine Caron, opened the second half and as usual, scored a riot. The Boys had it easy for their Apache burlesque, following Ehrick and Yost who did a serious number of that type with Howard's act.

Kramer and Boyle were the hit of the show, Kramer's comedy and Boyle's excellent straight work and singing hitting with every bit.

Hubert Kinney and Martha Shelby, with Tom Tucker at the piano have a dance offering that can easily hold a better spot than closing on a big bill.

G. J. H.



# VAUDEVILLE

## EIGHTY-FIRST ST.

Close on the heels of the news weekly came "Mlle. Nana" assisted by Mons. Alexis, who opened the vaudeville end of the bill with their interpretation of international dances. Full of grace, as well as pep, they performed with a will, closing their act in a whirling mad Apache dance that won for them much applause.

"Lowe, Freeley and Stella" followed in a clean and entertaining act that was a mixture of songs, dances and costumes with a musical comedy idea, all of which they do cleverly and well. The two girls danced their first number in harem dress while the boy sang. There followed some bright repartee, a solo by each and a duet. They close with a song made up of song titles.

"Percy Bronson and Winnie Baldwin" in their sketch entitled "Visions of 1970," are delightfully refreshing. With a futuristic drop as a background, showing airplane hangars on the roofs, etc., there is a complete reverse in the situation and relations of man and women. The man is effeminate, of course, and the woman masculine. He calls up on the wireless telephone and tells wife that he is in some distant state and will be home in a few minutes and breezes in on his air taxi. They converse on "ancient history" and mention such things as "in 1921 when men still had their vote." The finding of a bottle of whiskey marked "not to be opened till 1970," is cause for much merriment as he proceeds to sample it until brave enough to talk back to a woman. Miss Baldwin, impersonating female characters of today was unusually good, and the songs she sang with a fine soprano voice, were put over in real artistic style. After several bows they announced that they hoped the audience would be as happy in 1970 as they had been made happy by the audience's appreciation of their efforts.

"Mary Haynes," with Bobby Roth at the piano, sang several "exclusive songs," displaying much talent as a comedienne, and of no mean ability. She also gave some impersonations of singers at a house party which were very amusing. After three bows she sang "Tell Me Pretty Gypsy" as an encore.

"The English Boys From America," Val and Ernie Stanton, arrived on the stage as scholar and master, wearing Eton style of scenery. Their dialogue was snappy and clever, though it runs in pretty much the same vein. It being either unintelligible highbrow, or miscalling things, a harmonica is referred to as a piano, etc., and "Hail Columbia" is called "Humoresque." However, they get many laughs. Toward the end of their act they play a duet on the harmonica and ukelele; try a little of the ventriloquist stuff and close with a fair-to-middlin' dance.

If you've missed the circus this year, cheer up, there's "Fink's Mules," vaudeville's equine joy-fest. Truly a bit of the sawdust ring, regular side show stuff. The curtain goes up and we discover a young menagerie, apes, dogs, horses, etc., and three mules running around with the ringmaster at their heels. Then comes the pony, a dog following him around the ring until able to mount and ride on the pony's back. This gets the dog a good hand and he is soon joined by two other dogs and an ape who all mount and ride the horse until he shakes them off. A mule who does not want any riders on his back, and quick to use his hind feet, is the next performer. Several negroes attempt to mount him, managing to get kicked and tumbled over the mule's head until the audience roars with laughter. Finally others joined in the attempt to ride the mule, the apes were teased until they went for their tormentors and with the dogs barking they created a din and mixup, foolish as it was, brought down the house.

Mrs. E. Hathaway Turnbull closed the show with "Our Animals and How They Help Us in Peace and in War," with her original animal movies. M. H. S.

## SHOW REVIEWS

### RIVERSIDE

The house was more than half filled on Monday afternoon, which might be considered poor were it not for the fact that it was a decided improvement over the attendance of the previous Monday afternoon.

The show ran smoothly, and was given a good start by Madame La Toy's Models. One of the most difficult stunts to teach any sort of animal, including dogs, is that of keeping a certain position for a certain length of time without moving. This Madame La Toy has accomplished, and has done so excellently. The dogs show their training in a series of attractive poses, arranged and sold in showmanlike manner.

Perhaps it may have been the weather, and then again it may have been due to some other reason, but the fact remains that Jim and Betty Morgan gave a weak performance which resulted in weak appreciation on the part of the audience. Betty Morgan usually delivers a song in much better style than she did on Monday afternoon, for she can't depend on her voice for her applause. The instrumental work of the pair went over fairly well.

More singing followed, but of a different variety than that which was offered by the number two act, with Buckridge and Casey. Miss Buckridge sings in pleasing voice, displays great personality and shapely limbs, and—oh that shimmy! It's difficult to do that old-fashioned affair in a refined manner, but when it comes to doing it in a way that doesn't offend, Miss Buckridge has mastered the art. Casey also makes a very neat appearance, and is a capable match as a partner for Miss Buckridge.

Russ Brown and Connie O'Donnell kept the good humor of the audience following. Russ Brown is beginning to show signs of being a comic himself. It may be the absorbing of atmosphere after working with Connie O'Donnell. Connie has that style of nut comedy that is sure-fire. The boys are rapidly developing into one of the best two man comedy acts in the business.

"Fidgety-Fudge-Revuette" is a safe billing for any type of act that has more than two girls and a piano with it, so George F. Moore didn't lead the audience astray. The turn is neatly staged, and the four girls, Alice Hayward, Billy May, Frances Leroy, and Margery Sidman, do their work capably. Buddy Cooper, who was last seen with William Seabury's offering in New York, is with this aggregation, and does capably at the piano. Moore does a good English character and gathered a few laughs for the act. There are bits where the turn needs speeding up.

Kelly and Pollock opened the second half of the show. As performers, both are as good as they were years ago. A little improvement could be made in the "hope" comedy in the way of new material.

Elsa Ryan, supported by Rodney Ranous, offered "Peg For Short," an appealing sketch of Irish life, done in artistic manner by Miss Ryan and Mr. Ranous. The playlet is written cleverly, and the lines read excellently by the two.

The hit of the show, which is practically an unnecessary statement, was scored by "The Incomparable" and always adorable Belle Baker. Her "Irish-Jewish Wedding" number was a laugh from start to finish, and for contrast, her "Welcome Stranger" is a classic. The lines about the baby were given a great hand. After several encores, she had to beg off, and then left them applauding for more.

The Breen Family closed with their juggling. Evidently the campaign against walk-outs is progressing, for they had very few to cope with. G. J. M.

### HAMILTON

If the attendance on Monday evening is to be accepted as a standard of what this house is going to do as business during the Summer, then it would be a good policy to turn almost every other house into a split week theatre for the warm weather, although Monday evening could scarcely be called warm. However, the fact remains that for the first time in many weeks, the theatre did a sell-out business on Monday night, with standing room being sold downstairs. There were a few seats to be had away up in the rear of the balcony, but it seemed as though the majority of the patrons preferred to stand downstairs rather than sit in the rear of upstairs.

However, the large attendance is easily explained. It was, first of all, an innovation of a new policy, which draws a great many of the curious. Then again, the film attraction was "Sentimental Tommy," which also served excellently. But underneath the film, in lights, were the names of Harland Dixon and the Sixteen London Palace Girls, and there's the answer. Dixon and the girls have been grabbing off quite a lot of newspaper space lately, and the publicity has been very effective.

But then it wouldn't be quite fair to the rest of the bill to give all the credit to Harland Dixon and the girls, and also the film, from a viewpoint of entertainment. For, while there were only six acts, each act was a good one, and the lay-out excellently balanced. There were a few changes from the programmed acts to those which were billed in front and who appeared. Vinie Daly was programmed, and so was Herman Timberg. Instead of these two, "The Intruder," and Sidney Phillips appeared.

The opening turn was Maxine Brothers and Bobby, two men and a dog. But what a dog! Taxi, and various others have secured a lot of attention through capable press agents, and also good work. But Bobby is in a class with any of them for arousing admiration, and also getting laughs. The two brothers are not to be left out for having trained him so excellently, and also for their good gymnast work.

Raymond and Schram sang published numbers in the second spot, and also did the old gag about the prisoners, pulling the "mail this when you get out" bit. The boys sing nicely, and should get later numbers to replace their first two.

A full description of the Farrell-Taylor act would take too much space, but for entertainment it can play on any bill and go over with a bang. The little harpist, Carlana Diamond, is pretty, and in the Chinese number also proves to be shapely. Miss Swan comes in for a bit with the trombone in addition to some lines. Both men are performers of the old school that can't miss.

The two people who do "The Intruder" act have improved a bit in their work since last year, although they are still using the same material. We should say three, for a girl assists in the opening and closing bits. The man and woman start and finish the act from the audience, doing the song and dance bits on stage. It's a good turn for family houses.

Sidney Phillips, who has been reviewed several times in the past month by the writer, did the same act with the same good results. He could easily have stopped the show, were not the name of Harland Dixon flashed following him.

The routine which is being done by Dixon and the sixteen girls is short and snappy. Every number is practically a show stopper. The act will be fully reviewed under new acts. G. J. H.

## NEW ACTS

(Continued on Page 12)

### JOSEPHINE VICTOR

Theatre—Palace.

Style—Dramatic sketch.

Time—Twenty-six minutes.

Setting—Specials in "One" and "Three."

A well written prologue, at the end of which the old man character, after explaining that a scene from Romeo and Juliet was to be enacted, asked the audience to applaud at the death of the two lovers, saying that he would explain why, later.

Followed in "Three," the tomb scene from Shakespeare's famous play, subsequent to which the old fellow in "one" said the reason he asked for applause was because the actors thrive on it, it means so much to them, etc. This bid for applause in the first instance and the explanation in the second were, in the writer's opinion, the only weak spots in an otherwise well written and suitably carried out offering. The act would be much better without either, they are not important and would never be missed.

An invitation to visit the dressing room was next extended and when the curtains parted, we saw Miss Victor and an elderly lady who was her maid.

The erstwhile Juliet and her Romeo, it seems are temperamental, and show a considerable amount of professional jealousy regarding the number of bows taken, the way various bits of business should and should not be done, a discussion that is entered into by the maid occasionally, who is promptly hushed and verbally chastised by the temperamental actress.

The two actors are supposed to be in love and engaged to be married, but the argument seems to have put a quietus on the young lover's matrimonial aspirations.

An old man enters and says he has just called to compliment them on the performance and offer a few suggestions. It develops that he has been a famous Romeo in his day and played with "Pinelli," a famous Juliet, whom he now thinks is dead.

The two listen to the old fellow's instructions while unobserved, the gray haired maid enters and overhearing a reference to "Pinelli" steps forward and is recognized by her former admirer and lover who played opposite to her for so long.

The man playing the former old Romeo, showed fine artistic perception and repression in this scene and played his part wonderfully well, never over-acting in the slightest.

The contrast, with the lighting effects employed, between the two elderly people famous in their day, and the two aspiring Shakespearean actors, on the other side of the stage, was a cleverly thought out bit of stage mechanism and presentation.

The former great "Pinelli" is induced to admit that marriage between her former Romeo and herself, is not an impossibility. The exit made by the two at this point was decidedly artistically accomplished.

The younger two fix up their spat and decide to go to dinner together. After the drop is lowered, it is raised again and we see the old couple in dim lights dancing across the stage to the strains of a minuet, followed by the younger two, who, stopping centre stage, have a couple of good comedy punch lines for the conclusion.

"In the future, I'll try not to step on your toes," says Romeo, and, referring to the death scene, Juliet replies, "And in the future, I'll try not to fall on your stomach." H. W. M.



# VAUDEVILLE

## PROCTOR'S FIFTH AVE.

(Last Half)

The Unusual Duo is a skating act which has already been reviewed in these columns. The pair lives up to their billing splendidly; they are unusual bores. Last Thursday matinee, they themselves seemed bored almost to death by the need for work—perhaps it was the weather—with an enthusiastic response from the audience, which they may not have looked for.

Walsh and Edwards, as at the Riverside, followed the Unusual Duo. Their voices, as has already been written, are rather weak, and their dancing has nothing extraordinary about it. Both do their specialties fairly well and work as well together. Their letter song is suggestive, but not enough to cause a tremor.

"Home Sweet Home" is a fine skit, which is spoiled somewhat by the way in which it is done by Anderson and Burt. Their work could be greatly improved upon. Their too vivid acting reminds, at times, of the amateurish efforts of a settlement house dramatic society. The act is excellently written and has many bright, snappy lines, which went over very well. With improvement in their work, Anderson and Burt should make this act a great hit.

The Morley Sisters followed with their songs and went over for a great hit. Just why is a mystery to this reviewer. Their renditions of the ordinary sentimental songs are excelled by performers without number, while their coon numbers are poorly done. These latter fail to give even an inkling of the character they are supposed to portray.

This bill held three fine skits. The second, entitled "The Love Game," proved excellent entertainment as presented by Harry Hayden & Co. The acting in this skit was a fine contrast to that of Anderson and Burt. It just hit the spot, without putting on fireworks. And it went over very well in spite of the lack of fireworks. Mr. Hayden, in particular, proved himself an artist; and he was capably supported by his company. The act went over with a bang.

Janet Adair followed "The Love Game" with her usual offering of song recitations. As usual, too, she did them very artistically. But more of Miss Adair later.

William Mandel & Co. have one of the best comedy acrobatic acts in vaudeville. The acrobatics in it amount to very little, but for pure fun there are very few acts when excel it. This is not to intimate, however, that they are poor acrobats. When they are through with their clowning, they present a number of difficult feats. But these are a very minor part of the performance. Their burlesque on the smooth work of acrobats and especially on response to applause is a world-beater.

The show closes with Jack Norworth and his surprise, for which the audience, for some reason, was prepared beyond measure. He sang several numbers in an easy impressive manner, but the best part of his act follows. After his exit, he brings on Janet Adair and the two put over a skit on the style of Miss Adair's song recitations in a finished manner, which gains for them the applause they roundly deserve. Their work is far above the usual vaudeville standard and their execution of the business has the same quiet effectiveness which characterizes their singing.

## CITY

(Last Half)

The Brightons, man and woman offered some good rag pictures and went over nicely in the opening spot.

Loney Nasse proved a good act to follow and held the second position nicely; see for detailed review under "New Acts."

Eadie and Ramsden, man and woman presented an act in which the contortionistic work of the man was the outstanding feature. The woman sang a couple of songs and looked well in a gown of fish scales, net and brilliants. She has the fault of standing in one position while delivering her numbers.

La Hoen and Du Preece in a camouflaged shooting act were a hit mainly through the excellent shooting of the lady in the act although the man registered a hit with his singing of "In Old Madrid" in melodious baritone, and also with the playing of "Smiles" in strict tempo while the girl sang the number, this putting them over strong at the finish.

The lighting of matches and their subsequent "snuffing" from the balcony, by the girl, is worthy of note.

Davis and McCoy succeeded in drawing applause with their humor comedy act and received laughs at some of the remarks although there were others that should be omitted; see under "New Acts."

Bee Palmer received a reception upon her appearance and went over very well indeed, stopping the show and making the biggest hit the writer has ever caught at this house.

Armstrong and James have been reviewed many times in these columns; they went over fairly well in the next spot, getting good laughs, but not hitting the applause recorder hard at the finish. The audience in this respect being for the most part cold for nearly every act on the bill.

The Thames Brothers in a good gymnastic offering of class and ability, closed the bill.

H. W. M.

## AUDUBON

(Last Half)

When one takes a look at the business being done by other vaudeville houses at this time of the year, and then steps into the Audubon—he can quickly realize why Ben Jackson walks around with a big smile on his face. This house, which was doing a poor business when other houses were packing them in—is now beginning to do the packing while the others are beginning to look for new methods to boost business.

While the bill contained no one in the way of famous attractions, the show for this half of the week, was an exceptionally good playing one, and excellently balanced.

It was given a great start by Chief Blue Cloud and Winona, a young man and girl, who offered a routine of singing, rope spinning, some talk, and trombone playing. The two have a good personality, and speak with no pretense of an accent. In fact, they leave the audience with the impression that they have been witnessing a pair of refined, clean performers, and as representatives of the present Indian generation—are of the highest type.

Jean Middleton, who, memory serve us right, was formerly billed as "Jennie" Middleton, did very nicely in second spot. Jennie, or Jean, is a cute little girl, with curls, pretty frock, sweet personality, and lots of ability with the violin, which she plays to good effect.

Wilson and McAvoy have been using their present material for some years, but it is doubtful if they ever got bigger laughs with it than they did on Thursday night. The medley of operatic numbers, with the parody lyrics telling of a poker game, went over with a bang, especially the line "I heard him calling me," which always was a wow for this act.

If all big time audiences were of the type that were present when the show was reviewed, Oliver and Olp would undoubtedly have the biggest and best surprise of their lives, for their allegorical skit, "Discontent," was accorded a dandy reception. An allegorical offering, with a moral to it, is one of the hardest things to do in vaudeville, and it's all the more to Oliver and Olp's credit that they scored as well as they did.

Allen and Sweeney were the hit of the show with a straight routine of talk, and a comedy song for the close. The two have framed a routine that will hit with any audience. One of the members of this team, who does the comedy end, is the former male member of Dale and Burch, and is doing the same character, and some of the bits he did in that act. This offering will be fully reviewed under "New Acts."

Charles Ahearn and his company have a new setting and some new props, but the routine of the act remains practically the same as it has been for years. And that is about since bicycles were invented. However, despite the years the act has been done, it is well entertaining, and kept the laughs coming every minute it was in view.

G. J. H.

## PROCTOR'S 23d ST.

(Last Half)

Leon Morris and Co., the "and Co." consisting of a girl who assists in putting a trained pony through a routine on tricks, was the first act on the bill and went over fairly well.

Cecil Grey proved a surprise at the finish of the act; see under "New Acts" and reappearances.

Jimmie Fox and Co. in a neat little sketch proved interesting and were accorded quite a hand at the conclusion of their offering which is clean and free from any semblance of vulgarity, hokum or jazz, and appeals upon its merit alone; see under "New Acts."

The Four Harmony Kings, sang a number of songs including solos and ensemble numbers. They are colored fellows and made their first appearance in dress suits with top hats, white gloves and canes, wearing Inverness capes lined with white satin, black patent leather with cloth tops of the buttoned variety and black silk ribbons around their necks. The songs were mostly of the published variety but included "Old Black Joe."

At best the turn is but for the medium houses, for no matter how much you dress up a small time turn, you can't make it into a big time offering.

Princeton and Watson offered an act that was a laughing hit; it is the same act with a few changes that Jack Princeton, formerly Jack Connors, did with Agnes Angle, under the name of Princeton and Yale, quite a number of years ago. For detailed review see New Acts and Reappearances.

Burns and Babrito with their "Paloons" and "I think you touch," were a laughing hit; have been reviewed many times before. These clever performers will have a difficult time indeed to find a vehicle to replace their present offering.

Robbie Gordonne in poses of pictures and statues, more or less well known, was interesting and effective, her shapely figure standing Miss Gordonne in good stead; more care might be exercised in covering the soap box upon which she stood with the white cloth which did not conceal the box, and also in striking the platform so that it could not be seen in subsequent poses, while in the wings.

H. W. M.

## AMERICAN

(Last Half)

Taking all the shows the writer has ever caught or seen into consideration, this is without doubt the most poorly arranged for of the nine acts on the bill, seven of them worked in "One," the first six without change from this position, being started off by Nelson and Marion, man assisted by a girl, in a small time juggling turn.

The Three Cliffords, a colored turn, two women and a man, presented songs and dances, the "hock" steps to rapid tempo, of the young fellow, sending them over strong at the finish. The wardrobe of the women could be greatly improved.

Fred Weber and Co. in a ventriloquial offering proved the best act on the bill and earned the best and most legitimate applause. Weber, Bobbie Heath with Adele Sperling and the Freehand Brothers who came later, saved the bill from descending into the depths of mediocrity. For detailed review of Fred Weber and Co., see New Acts and Reappearances.

Lang and Bee, man and girl who will be reviewed in detail elsewhere in this issue, have little to recommend the turn other than the dressing of the girl and the whistling of the man at the finish. The "Who, what, he, him," confab, dragged out to unpardonable lengths, getting laughs it is true, but "small time laughs," and it is doubtful whether it would get over at all in a big time theatre.

Bobby Heath and Adele Sperling, we have reviewed several times in the not far distant past; they went over well, Miss Sperling looking chic in gold tights, gold slippers and costume of black jet. She has personality, a smile and a fair singing voice, but the turn is little more than a song plugging act for some of Heath's numbers.

Lynn Cantor sang a number of songs and concluded with how she thought Tetrazzini would sing "Love Here Is My Heart," which was no more like Tetrazzini than Al Jolson. Reviewed in detail under New Acts.

G. Gordon Swayne and Co. had the honor of being the first act on the bill to work in anything else but "One;" see under New Acts.

Fox and Barton, a dictionless straight and a not even near comic, offered unconscious hokum and silly, senseless and purposeless falls. The straight said among other examples of how the English language may be abused, the following classic, "I never seen a man that had so much trouble with his feet."

Tosti's "Goodbye Forever," was sung for a finish and was singularly apropos.

The Freehand Brothers in a classy gymnastic offering that showed big time technique closed the show.

H. W. M.

## COLISEUM

(Last Half)

After praising an orchestra steadily for an entire season, it is very hard for us to admit that if Thursday afternoon's performance had not gone over, it would have been the fault of the orchestra, and the fact that the show did get over, was only in spite of the orchestra. Something was evidently very wrong, for never have we seen as many cues missed and taken too late, as were on Thursday afternoon.

Of course there is always the possibility that the acts did not rehearse. If this is so, then the musicians cannot be blamed. But it is barely possible that an entire show would be given without a rehearsal.

Karl Emmy who opened the show, and "Ye Song Shop," which closed the vaudeville bill, were the worst sufferers. Emmy's offering received lots of appreciation in the way of applause, but the drummer didn't get one cue right, and the music that was supposed to be played for the "picture," which is one of the big applause bits of the act, was all bawled up, and ruined that bit.

Hallen and Goss are a neat appearing juvenile team who entertained nicely in the second spot. The girl member of the act, looks enough like Laurel Lee to be her twin sister, and possesses a personality that is almost in the same class. The act is routine nicely, and delivered effectively by the two.

Topics of the Day were flashed before Bronson and Baldwin made their appearance to allow for the setting of the stage. The two offered "Visions of 1971," a well written turn, which scores as big as it does mainly because of the two that are doing it, and the manner in which they do it. Winnie Baldwin does her bits excellently, and Percy Bronson's "effeminate male" character is a laugh from start to finish.

Adele Rowland was given a big reception and wasn't permitted to leave until she had taken several encores. Miss Rowland is doing new songs and a new talking bit that will be reviewed; details under "New Acts."

Glenn and Jenkins, who do about the best two-man black-face comedy talking act in vaudeville, have gone back to their old routine, in which they again used the guitar and harmonica bit.

"Ye Old Song Shop" suffered more than any act on the bill from the mislaying of the orchestra. At that, an act of this sort would do well to carry its own director, and play safe. The offering has practically an entirely new cast since last seen on the big time.

G. J. H.

## REGENCY

(Last Half)

The bill was opened with an act which offered entertainment as well as novelty. With the rise of the curtain De Voe and Statzer come out to play a banjo selection. Follows another instrumental offering and then acrobatics. There is nothing startling in the act at any point, but it accomplishes what it sets out to do and does that well.

Lexey and O'Connor, a pleasant young couple, offered smart entertainment, which went over well. As in the preceding act there is nothing extraordinary about their efforts, but their work is smooth and they put over their stuff in an easy quiet manner. Their dancing too is on a par with the vaudeville standard.

Acts sometimes appear on bills which fall from their inception to appeal to some elements in the audiences. In the best houses these elements are in such decided minorities that they invariably hesitate before perpetrating any acts of rowdiness. But in some houses these apes gather in such unfortunately large numbers, that their stupidities may go unrebuked. In this case a human ape almost put a crimp in the best act in the bill.

Josephine Victor & Co. have an excellent act, which they carry off in fine style. But it is of a kind which fails to reach those unfortunates who understand nothing but bodily gyrations and jazz bawling. Several made bald remarks, but the grossest insult was the spreading of a newspaper in front of his face by a man in a box. The act, which is a sentimental romance, went over smoothly in spite of the interruptions; and at the final curtain they received a measure of applause which effectively obliterated those that had attempted to spoil a good act.

There is nothing wrong with Martha Pryor's work. What she sets out to do, she does artistically and receives her due measure of applause for it. Thursday night, in fact, she almost stopped the show. She sang, shook a bit, and looked pleasant; and a big proportion of the audience applauded.

Avey and O'Neill follow Miss Pryor with a nut comedy act, which went over to uproarious laughter. The insipidity of their lines and business drew gales upon gales of laughter from a feverish audience, feverish that is for more of the same kind. Both do their work creditably and remain in character throughout the act.

Jack Wyatt's Scotch Lads and Lassies close the bill with an excellent offering of Scotch singing and dancing. The act contains eight persons, four men and four women, with the women taking the greater share of the honors. Two of the men stand about like granite statues and one of the women shows a too apparent indifference to the work in hand, but the ensemble is good enough to overcome these handicaps. Their Scotch band offering, with the wheezing bagpipes, is a welcome change from nasal jazz. The specialties were also well carried off, and the imitation of Harry Lauder, by Jack Wyatt himself was creditable.

J. G.

## HARLEM OPERA HOUSE

(Last Half)

Even with a supper show performance, Maxine Brothers and Bobby manage to make their act a pleasing one. The two brothers do their gymnast work well and Bobby, the dog, comes in and also performs some difficult stunts, the most difficult being that of getting laughs from a supper show audience.

Lawrence and Scott came out and talked Irish and sang the same. The majority of Hebrews and Irish were evidently at dinner, for the applause was weak. The girl plays the harp well.

The Irish were again in evidence with Jack Kennedy and Company on stage, doing "A Golf Proposal." However, Kennedy only had his face and name to play up the race, for the act hasn't anything to do with Ireland's Freedom question, or anything of the sort. The turn is cleverly written and well done by Kennedy and the three others in the cast of the offering.

Mason and Cole, man and girl, sang, talked and danced. The girl is graceful. The act will be found under "New Acts."

Evidently with a desire to put some one else on the bill in addition to the Irish, Pinto and Boyle were booked into this house for this half of the week. Audience acts, or in other words, those that use plants, are generally more effective than others during a supper show, for the plant business is more convincing. This is because everyone seems to have a desire to clown during a performance of that sort. Either that desire or one to fall asleep. Those who don't feel that way have generally fallen asleep already. However, Pinto and Boyle, which consists of three men, were entertaining—for a supper show.

Martin and Moore closed with a trapeze act. A good one of its kind, and after it was over the audience slept more peacefully, as the lights went out.

G. J. H.

## NEW HOUSE FOR BROOKLYN

A new vaudeville and motion picture theatre will be erected on DeKalb avenue near Franklin avenue, Brooklyn.



# VAUDEVILLE

## HYMAN AND MANN

Theatre—Proctor's Fifth Avenue.  
Style—Comedy Sketch.  
Time—Eighteen Minutes.  
Setting—"Three."

An excellent well-written comedy sketch with a number of surprising twists, that builds up to a very good climax and was played by a very capable cast. It is all very clean, free from any suggestion or intimation of vulgarity or coarseness.

There was but one line noted as being ungrammatical and that might have been carelessness, however "That must be him now," should be changed to "that must be he now."

The plot concerns a young married couple who seem to have a hard time getting along on the husband's salary. The husband in order to induce his employer to give him a substantial raise, has invited him out to dinner, thinking that by giving an actual optical demonstration of the fact that the two live and eat simply, and that the dresses of his wife are in poor condition, made over and out of style, the wished for advance in remuneration may be granted.

Husband and wife talk it over, lay their plans, he telling her to wear the oldest dress she has and not to cook a great deal for the evening meal. The wife being solicitous regarding her husband's fluency in regard to the speech he is going to make, has her fears set at rest by the fact that the speech has been written and carefully rehearsed, which the husband demonstrates.

Upon the arrival of the employer "Flood" the husband meets him alone, and, after an exchange of greetings, the conversation veers around to the subject that the husband only intended to approach after the combination of the poor meal and his wife's lack of classy appearance in dressing, had created the atmosphere of striving to get along on an inadequate salary.

Being sort of forced into immediate action, the husband starts the speech and getting stuck, gives the paper upon which is written what he started to say, to Flood to read for himself; this was a scream.

After some further conversation, the employer Flood agrees to give a slight raise but not nearly as much as the husband was trying to get. Insisting that his wife's clothes are so bad, that they have neither car, butler nor maid, the husband is nearly overcome when his wife appears in a stunning gown, when both butler and later a maid make their appearances in spite of his insistent denial that there are no servants in his employ.

There were a lot of good laughs here, in fact this obtained throughout the whole sketch.

Flood, disgusted with the apparent lying proclivities of the husband, fires him and is about to leave, when the maid says to the wife that the lady next door would like the return of the gown which had been loaned and that the butler and she would like the \$1.50 promised them.

Flood hesitating is enlightened by an explanation by the wife that she had acted as she had, because she was ashamed to appear otherwise, and Flood, relenting, hires his former employee at a substantial increase in salary.

Subsequent to Flood's exit, the wife explains to the nonplussed husband that the butler and the maid were her next door neighbors, Mr. and Mrs. Depew in disguise, and that they were to return the favor when Depew invited his boss up.

The sketch which is rich in comedy values, situations, snappy lines and bright repartee, was a distinct laughing and applause hit when reviewed, shows class, and is essentially big time material.  
H. W. M.

## NEW ACTS AND REAPPEARANCES

### "DUMMIES"

Theatre—Coliseum.  
Style—Musical sketch.  
Time—Twenty minutes.  
Setting—Full stage (special).

Wm. B. Friedlander is the producer of "Dummies" and is also responsible for the music which accompanies the book, written by Harlan Thompson. The skit is an entertaining one, done by a cast of five girls and one male juvenile. It was evidently designed to be of the type called "daring," showing lingerie, worn by the ladies, and to make it more "daring," bits of the plot place these little ladies in danger of losing this lin—however, we're getting ahead of the story.

The scene is laid in a women's wear shop, the certain type of wear in this case consisting of frocks and what is worn beneath them. The five girls are models, and added to them are two "dummies" of wax. Ernest Wood takes the role of the bashful dresser, who has fallen in love with one of the girls, who plays the ingenue. Evelyn McVeagh is this girl, who is a cute little thing with a lot of personality and beauty. The other girls are Bertha Mann, Dawn Renard, Florence Carroll and Esther Muir—representing different races from Dutch to Scotch. Bertha Mann, who are told, is the black-haired one, who distinguishes herself in a minor part. This girl reads her lines, and does her bits in a manner that would get her more publicity than was secured for Jeanette Dietrich, from the attention she attracts.

Our juvenile is very bashful, and every time he starts to propose to the little ingenue, gets his tongue and heart tripped up. Finally, after all five girls have conspired to make him propose, he gets it out of his system, and they live marriedly ever after.

The offering is nicely staged. The lines are effective and the musical numbers pleasing.  
G. J. H.

### KOLIN AND GALETTI

Theatre—Proctor's 58th St.  
Style—Novelty offering.  
Time—Sixteen minutes.  
Setting—Three (special).

This offering is the type that will entertain not only a small time audience, but if placed in a big time house, and given a proper spot, will go over just as big, if not better. The turn is offered by a man and a woman, with two monkeys with them. The man does a "wop" character, and directs the monkeys in their work. The woman does some singing and dancing of different styles, including toe-work. Despite her weight, she does this remarkably well, and also has a very pleasing personality. She includes in her dance work, impressions of Fred Stone and Bessie Clayton. Her features help the Fred Stone bit to a great extent, for Stone resembles her when wearing the blond wig. The monkeys are exceptionally well-trained. They do a bit showing one giving the other a haircut and shave that's a howl for laughs. They also feature at the close with one playing drums and the other doing a shimmy that puts Mae West to shame. One of them plays "I Won't Go Home Until Morning" on musical bells without missing a note.

The act is a dandy novelty, and not only will please kids, but grown-ups as well.  
G. J. H.

### BESSER & GOLDEN IN VAUDE

Manny Besser and Eddie Golden open on the Loew Time next Monday.

### BEE PALMER

Theatre—City.  
Style—Shimmy and singing.  
Time—Seventeen minutes.  
Setting—Three.

With Al Siegel, the song writer, seated at the piano in place of the Jazz Band she formerly had, Miss Palmer made her entrance and was accorded a reception.

Miss Palmer, with her blond curls, smile and pleasing personality, looked wonderfully effective in a cloak of orange colored fur; removing the cloak she was seen to be attired in a low cut creation of solid brilliants and lace net.

After an introductory number sung in pleasant voice concerning the fact that she originated the "Shimmy" and that she was offering it for the audience's approval, she did a jazz number in which she demonstrated her right to be called the "Queen of the Shimmy" or the "Queen Bee of the Shimmy," whichever it is.

The undulating oscillations and nerve control of the involuntary muscles, particularly the pectoralis, major and minor, as demonstrated by Miss Palmer, is nothing short of remarkable, and let it be said to her credit that she is the most refined exponent of the art that has come to be known as the "Shimmy."

The writer has seen many others in the past, but will have to pass it to Miss Palmer, for if the dance be vulgar (no pun intended) the originator lays less stress upon the strenuousness, import or intimation of vulgarity, than a host of others who have imitated her.

Siegel played a number on the piano which went for a hand, following which Miss Palmer in a foot spot, playing her own accompaniment, sang at the piano "Don't Cry Little Girl, Don't Cry," which was not the old song of years ago with the same title. She put this number over in a plaintive manner and with an appeal that was not lost to the auditors and who did not let it go without a good measure of approbation.

Attired in a dress of black velvet and ornamented with braid, "Please Don't Take My Shimmy Dance Away" was a decided hit, Miss Palmer again shimmying neatly and after taking many bows both in "Three" and in "One," stopped the show and was forced to reappear and take another bow after the lights were pulled.  
H. W. M.

### HIBBERT AND NUGENT

Theatre—Proctor's 125th St.  
Style—Song and dance.  
Time—Fourteen minutes.  
Setting—One.

Hibbert and Nugent prance out to the tune of "Blind Man's Blues" which they put over with a fair amount of pep. In black face and wearing the usual attire that goes with it they managed to score with a rather easily pleased audience composed mostly of women. After the opening song they sing "I'm goner shake dem bones" which is followed by a dance. A dialogue and a few jokes come next. One of the latter about a graveyard is rather unsavory; their joke about the respective merits of their dogs received the most laughs. This part of their act was supplemented with a tune on a jews-harp by one while the other danced. They close with both dancing, one of them fooling with a miniature banjo. Possessing good tenor voices there is no reason why they shouldn't use them more for the good of the act. However, they'll pass if they tighten up a little.  
M. H. S.

## HARVEY AND WEST

Theatre—Proctor's 23rd St.  
Style—Comedy.  
Time—Thirteen minutes.  
Setting—One.

One straight and the other as Englishman in baseball uniform have some talk about baseball, the Englishman using a gag line "I never knew it," and getting a number of laughs.

A number was sung for a finish entitled "He Hasn't Got Over It Yet," during the vamps of which several gags which have done good service in the past, were rejuvenated. "What size hat do you wear—six, seven, eight—what size do you wear—nine, ten, eleven," "how can you keep a dog from barking on Sunday—kill him on Saturday night," reminiscent of Joe Flynn in his younger days, "would the Jackass drink the bucket of water or the bucket of beer"—the water, because he is a Jackass," failed to arouse the risibilities of those assembled.

During the singing of the song, which was done from books, the comedian also expressed, several times, a desire to sing number "twenty-two" and the straight man said "not here."

This idea was worked up several times and used at the finish in an endeavor to get a hand, but failed in its purpose.

The same basic idea is used by Van and Corbett with the index cards, Van always wanting to tell the joke on the red card, and by Jack Rose wanting to tell a certain story, the import of which, an intimation by the pianist suggests, is shady.

Finish of the act is weak and the team did a flop; needs a stronger punch or a different song.  
H. W. M.

### "TIP"

Theatre—Proctor's 125th St.  
Style—Canine.  
Time—Fourteen minutes.  
Setting—"One."

"Tip" is an unusually clever fox terrier. The act opens with "Tip's" master before the curtain singing a song in which he apologizes for his partner's being late. The curtain goes up immediately after the song and his "partner" is discovered lying on a chair. "Tip" then does a few tricks. After that he is placed on a table facing a music stand. His master plays a few bars on the harmonica and the dog is supposed to sing. He does some earnest howling which wins the sympathy of the audience and receives much applause. Master then announces that he has the only dog in the world that can jump from the floor on to a slack rope and balance himself thereon. "Tip" makes several attempts and after some coaxing jumped over the rope. He gets many laughs when his master puts a dress on him as though his being nude was shameful. Finally the dog succeeds in balancing himself on the rope and swings back and forth several times.  
M. H. S.

### BURTON AND HENDRY

Theatre—Proctor's 58th St.  
Style—Black and tan.  
Time—Eighteen minutes.  
Setting—One.

Man in black-face and a woman working in tan, offer a routine of songs, talk, a dance bit, and some instrumental work on the cornet by the girl. The pair have an entertaining turn for the family houses, and can improve it by cutting two or three minutes of talk from the act. Incidentally, there is no need for the man to tune up on a harmonica, and then place the thing back in his pocket without playing anything, for it makes an audience feel that they have been cheated of some part of the act.  
G. J. H.



## LONDON

## PARIS

## FOREIGN NEWS

## SYDNEY

## MELBOURNE

# BUSINESS SLUMP IN MUSIC HALLS HAS PASSED THE CRISIS

Plans for the Closing of a Large Number of London Halls Have  
Been Abandoned—Labor Troubles Threaten  
Life of Business

LONDON, May 16.—The serious slump in the music hall business has, for the present at least, passed the crisis. The adverse conditions caused by the labor trouble, and the threatening aspect of a serious extension of these troubles, for a time forced tentative plans to be made for the closing of a number of London's music halls. Had the railroad men and transport men gone out on strike in sympathy with the coal miners, these theatres and probably many more would have been forced to close.

To further complicate the situation the stage hands and other employees were agitating for a ten per cent advance in wages.

Charles Gulliver, head of the London Variety music hall circuits, at the inception of the labor trouble, gave two-week notices to every member of the office staffs, managers of theatres, stage managers, stage hands, musicians, and doormen, of all his houses.

This at the time unexplained action provoked a vast number of more or less wild rumors of impending disaster to the L. T. V. Some said that the L. T. V. was almost bankrupt; others that the company was overbooked with a large number of expensive acts; others that the L. T. V. was to be absorbed by rival combines; another that the theatre had been sold and would show moving pictures.

All these rumors were set aside, however, when Mr. Gulliver explained that his action had been simply a precautionary plan in view of the labor troubles then in the offing. He said that while business in his theatres had suffered during the first two weeks of the labor trouble, it had since picked up, and the theatres he had planned to close, he had decided, would be kept open.

The notices, he said, with a few exceptions, are being withdrawn, and an agreement has been drawn up with representatives of the stage hands' and musicians'

unions. In regard to this he made the following announcement:

"Arising out of the notices issued by Mr. Charles Gulliver to all the members of his staff, meetings were arranged between him and the representatives of the National Association of Theatrical employees and the London Branch of the Amalgamated Musicians Union, with the result that an understanding has been arrived at under which the notices, with very few exceptions, which exceptions were quite outside the crisis, are being withdrawn and the halls will continue open as hitherto.

"The position as regards the artists would only have been affected in the event of closure; therefore, as the matter turns out, the artists are not affected at all.

"There was no truth in any of the rumors as to the Gulliver Circuit being acquired by another group."

The agreement made with the union representatives runs as follows:

1. Agreement made this twenty-fifth day, April, 1921, between the parties named hereunder by which the parties undertake to observe, until January 2nd, 1922, the terms and conditions of employment set out in the agreement between the parties and other variety theatre managements and which has operated from March 29th, 1920, to the present date.

2. The parties further agree that any alteration or addition to the terms and conditions of employment set out in the said now operating agreement, shall be subject to three months' notice being given in writing by one party to the other to expire on December 31st, 1921, or some day thereafter.

3. The parties further agree that this agreement dated April 25th, 1921, shall be open to acceptance by any other variety theatre management being parties to the now operating agreement, subject to such acceptance being made known to the National Association of Theatrical Employees within fourteen days of the present date.

## "CHARM SCHOOL" TOURING

LONDON, May 12.—"The Charm School" closed its run at the Prince of Wales Theatre last week. It will be sent out for a tour of the principal towns in the Fall by Paul Murray, Thos. F. Dawe and Ernest Edelsten, who produced the American show here. Owen Nares and Miss Sydney Fairbrother will be seen with the road company in their original parts.

Messrs. McDonald and Young have secured other touring rights to the show, and will send their companies out during August.

## CURFEW CLOSES THEATRE

LONDON, May 14.—The Coliseum Theatre, in Belfast, closed here last week, owing to restrictions imposed by the Curfew regulations. The house will remain dark until the last week in July. Meanwhile, all contracts held by artists for the period of darkness, have been canceled.

## ADA REEVE RETURNS

LONDON, May 16.—Ada Reeve, who arrived last week from South Africa, will shortly appear at the Coliseum. She has been playing in "Floradora" and "The Duchess of Dantzic" in South Africa.

## KHARUM TOURING ENGLAND

LONDON, May 12.—Kharum, the American pianist, who is billed as a "Persian" here, is now appearing at the Coliseum, starting a tour of the English variety halls.

## NO FREE TICKETS FOR "CHU"

LONDON, May 16.—The offices of Oscar Asche and Lily Brayton, made the following announcement in regard to "Chu Chin Chow" at His Majesty's Theatre:

"Oscar Asche and Lily Brayton regret that the courtesy of complimentary seats, which this theatre, in common with others, has, when business permitted, been glad to extend to wounded sailors and soldiers and hospital staffs, has been withdrawn by order of the executors of the late Sir Herbert Tree's estate. Such action being entirely contrary to the wish of Oscar Asche and Lily Brayton, they have organized a small fund for the purchase of a limited number of seats, which will be distributed to those wounded sailors, soldiers, and hospital staffs whose application for entertainment they would have been compelled to refuse under the altered conditions."

## DIVIDE FILM AUDIENCES

MADRID, Spain, May 9.—Many motion picture theatres announced that they would close if the police order forbidding men and women to enter or sit together in the theatres is enforced. The order was meant for the purpose of "maintenance of order," but is generally considered as not included in the duties of the Department of Police.

The Minister of Instruction declared that in his opinion such an order "is an insult to Spanish women."

## ANIMAL ACT UP

LONDON, May 14.—A bill, prohibiting the exhibition, or using for performing, any animal or bird, whether wild or domestic, will come up before Parliament for its third reading on June 3rd. The bill states that the punishment for anyone who shall permit the use of any place for exhibitions or performances of animal acts, or bird acts, shall be liable to a fine of ten pounds for every day that such exhibition or performance shall be held. It also states that anyone who collects money, or receives it for the admission of the public to such exhibitions on behalf of any person to any place, shall be considered the keeper of that place.

## MASCAGNI SCORES NEW TRIUMPH

ROME, May 14.—Mascagni scored his greatest triumph since the production of his "Cavalleria Rusticana" with the opening of his new opera, "The Little Marat," here this week. While seats for the opening night were selling from three to eighty dollars, even standing room had to be sold for days before the opening of the piece. Mascagni, himself, was called on to take thirty curtain calls after the performance.

According to the managers, the production of "The Little Marat," cost about \$150,000. The opera will be brought to the United States next year.

## BIG RUN FOR "OH! I!"

LONDON, May 14.—The musical comedy "Oh! I!," which is now playing in Scotland, has had a continuous run of two years without a break, and is booked solid for eighteen months to come. The show has been booked for three and four repeat engagements in most of the important halls, and altogether is booked for twenty-eight weeks into 1922. It has seven scenes and is offered by a cast of forty-five, who are all the original cast, no changes having been made since the opening of the piece.

## AMATEUR TO BE "PETER PAN"

LONDON, May 16.—Lois Sturt, daughter of the late Lord Arlington, who is an amateur actress, will probably play the title role in the film production of Sir James Barrie's "Peter Pan." Much comment has been held on who the star would be, Mary Pickford and Maude Adams having been the favored ones up to now. However, at present, all appearances favor the starring of Miss Sturt.

## "OLIVIA" IN REGULAR BILL

LONDON, May 9.—Miss Viola Tree and Mr. Norman Forbes have found that their "Olivia" matinees go so strong at the Aldwych that they have decided to put it into the evening bill as soon as the present crisis is over. In due time the play will have to be taken to another theatre to make room for the new Reandean production which is Miss Gertrude Jennings' new play, "Love Among the Paint Pots."

## AMERICAN ACT SAILS

LONDON, May 16.—Eadie and Ramsden, who have been in England since last fall, returned to New York last week. They had previously been in America for six years, and are due back here in September, 1922. They will be known as James Reed and Pauline Grey in the future.

## REPERTOIRE CO. AT GAIETY

LONDON, May 16.—Before the new policy of motion pictures will go into the Gaiety Theatre, Manchester, a short repertory season will be given there by T. Heys. He will include among others, the best of the plays written by the late Stanley Houghton.

## FILMS IN OLD THEATRE

LONDON, May 18.—The Queens Theatre, in Dublin, has been turned into a motion picture house. The theatre has been the home of melodramatic productions for a long time, and was the house at which Sir Henry Irving made his first Dublin appearance.

## "LE COEUR DISPOSE" SCORES

LONDON, May 16.—The French season at Prince's Theatre was inaugurated here when "Le Cœur Dispose" a comedy in three acts was presented by Charles B. Cockran. The play is by Frances de Croisset and is one of the chief successes recorded on the Paris stage several years ago. M. Andre Brule and Mlle. Madeleine Lely are the principals; the former taking the part of Robert Levaltier which was his original role when the play was first produced. Levaltier is a shrewd young bank clerk, whose clever business methods, and loyalty to his employer, M. Miran-Charville, a very rich man, to whom he becomes secretary, are factors in the hero's winning the hand of Helene, the financier's daughter. The rest of the story concerns two business men of doubtful character, Baron Houzier a suitor for the hand of Helene, and his associate Paraineau, who are negotiating for some forests in Algeria which they know contains some valuable deposits of phosphate. Young Levaltier frustrates this scheme, and also stipulates that he withdraw his suit as regards Helene. However, the girl overhears all that has taken place and later in a cleverly contrived scene, she rebukes Levaltier for his presumption in making arrangements for her future. Robert bluntly replies that he was actuated only by his sense of duty and honesty, then goes out in haste, slamming the door.

Though the piece is comparatively short, the last scene was very effective, the large audience giving the artist several calls. Mlle. Lely plans the part of Helene and is plainly fitted for much more serious work; the heroine's father was played by M. Momdos, a comedian of a somewhat explosive type. Others in the cast recruited from M. Brule's well versed company played their parts capably. M. Henriot, stage director for M. Brule, put on an elaborate show, sparing nothing to make the scenes far above the ordinary.

## ADLER A BIG LONDON HIT

LONDON, May 14.—Felix Adler, who, with Frances O. Ross, opened his English tour at the Victoria Palace recently, is being accorded a wonderful reception here. The critic of the *Referee*, in reviewing Adler's act, stated as follows:

"For the Hebrew comedian whose stock-in-trade consists chiefly in the mispronunciation of the King's English and cheap gibes at certain supposed idiosyncrasies of his own race, I have very little use. There is, however, nothing of that about Mr. Felix Adler, who, with his pretty partner, Miss Frances A. Ross, made his first appearance at the Victoria Palace last Monday. Mr. Adler labels their joint performance as 'Something Different,' and the label is more than justified—not too frequent an occurrence in variety. For a good twenty minutes 'Vic. Pal.' patrons were kept in a state of high hilarity by reason of Mr. Adler's merry warbling of nonsense rhymes to familiar melodies, sundry spoof recitations, with a burlesque ventriloquial act with living 'dummies' as a most amusing finale. Miss Ross plays up to her partner admirably and also sings a little ballad very acceptably. Just for a moment or two, Mr. Adler turns from gay to grave, sufficiently long, anyhow, to prove that he is something more than a comedian. Altogether a capital turn this, and a welcome importation from the States."

## AMERICAN TEAM IN ANTWERP

ANTWERP, Belgium, May 16.—Jean and Jacques, the American vaudeville team, opened at the Scala Theatre here, last week, and will play nine weeks on the continent. Their offering met with great success.

## ACTS TO TOUR AFRICA

LONDON, May 14.—Ernest Krake and Company, and Wallie Pearce, sailed last week from Southampton for Africa, on the R. M. S. "Arundel Castle." The acts will fill engagements with the African Theatres, Ltd.



# BURLESQUE

## PLAINF'LD HOUSE HAS CHANGED OWNERSHIP

### COUNIHAN & SHANNON BUY IT

PERTH AMBOY, N. J., May 14.—William Counihan of the theatrical firm of Counihan & Shannon announced today that his firm has the Plainfield Theatre, Plainfield, which has been under the firm's management for a long time, also a strip of property running through to Park avenue. They are remodeling the house, taking away the balcony and gallery and in place of this will build a large balcony.

They will increase the seating capacity from 1,300 to 1,900, and will also install a new ventilating system, a new stage and dressing rooms.

The entrance will be on Park avenue instead of Second street. They are spending \$100,000 on the house, which when finished, will be the duplicate of the Stanley Theatre, Philadelphia. Hoffman and Hensom of Philadelphia are the architects. The house will open August 15 with "Irene."

This firm has also taken over the Rivoli Theatre in New Brunswick with Arron Schuterman, a new house with a seating capacity of 1,800, which will play vaudeville and road attractions. The house will open about the middle of August with "Irene."

Besides these houses Counihan & Shannon have the Majestic and the Strand, this city. Jack Allen is the booking representative for the firm.

Columbia Circuit shows play the Majestic on Mondays and the Plainfield Theatre on Tuesday, from there to Stamford for one day then the Park Theatre, Bridgeport, for three days, completing the week between Jersey City and Providence.

### BEDINI GIVES A DINNER

PERTH AMBOY, N. J., May 13.—Jean Bedini who opened his new "Peek-A-Boo" show here last night, tendered the members of his company and a few guests a dinner after the show at the Hotel Madison. Those who were present besides the members of the company were Mayor Wilson, County Prosecutor Joe E. Stricker, Mr. Reyme, Editor of the Perth Amboy Evening News, M. J. Counihan, M. L. Shannon, Jack Allen, Sol Kelsey, Dave Snapper, Jean Bedini and Arthur Harris, manager of the company.

### BENEFIT FOR HOUSE MANAGER

HARTFORD, May 16.—The proceeds of the Lew Kelly show, which opens at the Grand Theatre to-night, for the opening performance, will be donated to "Charlie" Finberg, manager of the theatre. The house has been turned over by the owners to Finberg, who has been managing for four years, for this one night, and Finberg is personally arranging the sale of tickets.

### HARCOURT FOR "REVUE"

Frank Harcourt has been signed to be featured in the "Greenwich Village Revue" on the Columbia Circuit next season. The team of Foster and Harcourt will split next season. Foster will be with one of Hurtig's other shows.

### PARTY FOR THE KELLYS

A theatre party was given last Thursday night to Lew Kelly and Mrs. Kelly by the John Murray Association at Miner's Bronx Theatre. The Kellys were presented with a large bouquet of flowers.

### COUGHLIN IN HOSPITAL

Jamie Coughlin, who was with the "Powder Puff Revue" the past season, was operated on at the St. Mary's Hospital on Monday of last week for a broken nose.

### RUBE BERNSTEIN MARRIES

Rube Bernstein and Ida Nefbight were married May 16, at Borough Hall, Manhattan, New York. Arthur Pearson and his wife attended the bridal couple and Henry P. Dixon officiated as witness. Mrs. Bernstein is a niece of Arthur Pearson. After the ceremony a dinner was tendered to Mr. and Mrs. Bernstein, by Mr. and Mrs. Pearson at their Riverside Drive home. Other guests were Mrs. Nefbight, Mr. and Mrs. George Gallagher, Mr. and Mrs. Henry P. Dixon, Dr. Leo Michel, Emmett Callahan and Geo. Jaffe.

### ONE WEEK MORE FOR CASINO

The Casino, Brooklyn, will remain open another week. "Jingle Jingle" will play there next week, jumping in from Buffalo.

There will be but two circuit houses open in Greater New York next week, The Columbia and Casino.

Two stock houses, Kahn's Union Square will be open all Summer and Minsky Brothers' National Winter Garden which closes Saturday of next week.

### MORRIS WRITING MANY ACTS

Sam Morris is writing a new act for Gold and Howard, also for the Lorraine Sisters for vaudeville. He is writing material for Hurtig and Seamons "Greenwich Village Revue" featuring Frank Harcourt and for the "Social Maids" with Niblo and Spencer. Morris is the general producer for E. Thos. Beatty.

### COLUMBIA MEETING POSTPONED

The meeting of the Columbia Amusement Company officials which was to be held Monday, was postponed until Thursday of this week. This meeting it is said will be pertaining to the stage hands and orchestras. A similar meeting will be held Friday by the American Burlesque Circuit.

### BOOKED FOR GAYETY

Louis Redelsheimer has booked the following for the Gayety, Philadelphia, next week. Irving Lewis, Joe Young, Harry Morrissey, Marie Elmer, Mabel Howard and Mary McPherson. Lewis will produce the show. They will go to the Folly, Baltimore, next week.

### DISPLAYS FOR COLUMBIA

The new display of colored pictures in front of the Columbia this week for "Peek-A-Boo" is attracting considerable attention.

The pictures and groups were made by the Strand Photo Company.

### PUTNAM STAGING REVUE

Arthur Putnam, of the "Lew Kelly Show," will stage a revue at the Paramount Theatre, in Newark, to open in two weeks. In the revue will be Putnam, Frank Lewis, Rita Anthony and eight girls.

### EDDIE FOX IN STOCK

PHILADELPHIA, Pa., May 16.—Eddie "Bozo" Fox is rehearsing with Joe Howards Stock Company at the Bijou this week. He opens in the principal comedy role next Monday.

### NEW VAUDEVILLE ACT FORMED

George F. Hayes, Frank Lynch and Olive Ireland will open shortly in a new comedy talking, singing and dancing act in vaudeville. The act will work in one.

### WATSON CHANGES SHOW NAME

Billy Watson will call his show on the Columbia Circuit next season Billy Watson's "Big Show," instead of the "Parisian Whirl."

## COOPER PLANS BIG SHOW FOR "JAMBOREE"

TO BE HELD ON JUNE 12

James E. Cooper is now arranging for the "Burlesque Jamboree" which will be held at the Columbia, Sunday night, June 12. He claims he will have one of the best vaudeville bills ever put together and one that will far outshine the bill that was presented at the last Jamboree.

Arrangements have been made with B. F. Kahn to bring his entire show, which will offer several bits and the girls will appear in numbers led by the principals. Jean Bedini will have his company there that night, and there will be acts from many of the shows who will do their specialties.

A letter was mailed to the actor members of the Burlesque Club last Friday requesting those who wish to appear at the benefit to notify Mr. Cooper at once, so that he can arrange his bill. Cooper would also like to hear from others in burlesque who will be in New York on that date and who would like to appear. Below is a copy of a letter sent out to members of the club regarding it.

New York City, N. Y.

Dear Sir and Brother:

Second Annual Jamboree of The Burlesque Club will be presented at the Columbia Theatre, Sunday night, June 12th, 1921.

Rehearsals—and this is where YOU fit in—will begin Monday morning, June 6th, at 11 o'clock, on the stage of the Columbia Theatre.

The Club desires all of its actor members, who can possibly arrange to do so, to take part in the ensemble openings, etc., and is desirous of ascertaining immediately just how many can be relied upon to be "among those present."

If you are not working during the week beginning Monday, June 6th, and will be available for rehearsal purposes, please so advise James E. Cooper, at his offices in the Columbia Theatre Building, immediately.

And then—without waiting for further instructions—report at the Columbia Theatre, Monday morning, June 6th, at 11 o'clock.

The Club is assuming that all of its members have the best interests of their organization at heart and will require no urging to volunteer their services on this occasion.

Fraternally yours,

The Committee.

James E. Cooper, Rube Bernstein, Henry P. Dixon, E. Thomas Beatty.

P. S.—Don't forget to advise—yes or no.

### FLORENCE DARLEY SAILS

Florence Darley, prima donna of "Peek-a-Boo," sailed from Vancouver, B. C., May 7, for her home in Australia. She will return in time for rehearsals of "Peek-a-Boo" in August, which is to play the K. & E. time to the Coast.

### KEARNEY AND GIBSON IN VAUD.

Pat Kearney and Jack Gibson, of the "Hip Hip Hooray Girls" this season, who closed at the Columbia last Saturday night, will open in vaudeville next week.

### BENNETT IN STOCK

Jim Bennett left New York Monday for Pittsburgh to start rehearsal with the stock company at the Academy. He will open next Monday.

## "PEEK-A-BOO" NEW JEAN BEDINI SHOW IS A REVELATION

Jean Bedini's name will go down in the Hall of Fame in Burlesque. He has given us great shows in the past, but his present offering "Peek-A-Boo," which opened its Summer run at the Columbia, Monday afternoon, far outshines anything we have ever seen in burlesque, and classes with the best that Broadway has produced in the musical comedy line. It has everything, a great deal of everything, beauty, burlesque, speed, novelty, gowns, comedy, a bit of genius and good taste. It possesses charm in its settings and gaiety in its costumes as well as display.

It's a show that audiences applaud, it has plenty of good wholesome laughs. Pretty melodies and brisk dances follow one another. It has original methods as do all of the Bedini shows. It has spectacular scenic and electrical effects both novel and away from anything else.

No expense was spared in costuming the ladies, both principals and chorus, as the costumes are the most elaborate ever seen at this house. The wedding scene is the handsomest to our way of thinking that has ever been offered at the Columbia.

The book is by Billy K. Wells and Paul McCullough, the music by Harry Archer. Ensemble numbers staged by Seymour Felix, the Toy Fantasy was staged by Aerelle Cocca, the show was staged by Jean Bedini. The costumes are by Mahlem. The Oriental costumes were by Anna Spencer and Co.

The offering is in two acts and seven scenes and opens with the "County Fair," in which a real live lion is used. It's a large and beautiful animal, which is wheeled out on the stage in a cage, and is used in a comedy bit, in which Bobby Clark, Paul McCullough and Charlie Mac handle the principal parts.

Then there is a fight scene, with the ring and strong electric light over the ring, such as you would see at any time at any large fight club. Bedini has two young fighters, a couple of boys from the East Side, who are on the program as Give and Take, go a couple of lively rounds and do nothing else in the show. They are followed by Clark and the carpenter of the show in a comedy boxing bit of four rounds.

There is a "Toy Shop" scene, such as never before seen in burlesque, with beautifully staged dances by several of the principals and chorus girls. It is a novelty. Charlie Mac does a Toy Soldier dance here that went big.

There is a room in a hotel with plenty of scope for comedy, Clark and McCullough are funny in this scene, but Charlie Mac was the big hit here as a drunk. While not having very much room to work in, he surely did a creditable piece of work and was awarded with a fine lot of applause.

Bobby Clark and Paul McCullough are again featured in the show and we know of no team in burlesque of bigger drawing power at the box office and they are just as funny as ever. They are not alone clever but very amusing.

Charlie Mac is not in many of the scenes but stands out in all he does. He uses a funny make-up and is a clever little chap.

There is a fine cast of lady principals, who not alone are beautiful but talented as well. Emily Earle, an attractive brunette, leaped into favor at the start. She rendered her numbers with a voice that is both pleasing and suited to the style of numbers she uses. She is a decidedly clever young lady in reading lines and worked in several scenes exceptionally well. Miss Earle displayed gowns of unusual good taste and she is a success.

Pauline Anderson, a charming looking young girl of a brunette type and of bright personality, was a decided success with her songs, which she put over in a classy way. Miss Anderson did well in the few scenes in which she appeared and she is the style of a woman who lends class to a show. Miss Anderson's costumes are captivating to the eye. This young lady registered a success Monday.

Ruth Wheeler breezed right into the hearts of the audience with her natural way of working. She is a pretty blonde and strikingly attractive. She dances with ease and grace and has fine stage presence and displayed gowns that were most elaborate.

Exceedingly cute is Helen Stanley, who just displays enough dash and "pep" to make one want to see more. Miss Stanley, while not in many of the scenes, is most pleasing in all she does. The little doll-like girl fits in just right and the producer chose well in giving her what he did, although we would liked to have seen her more often.

Miss Stanley is a blonde and her pretty curls added much to her make-up. She dances gracefully and sings sweetly and her dresses are beautiful.

Gertrude Angel is the fifth woman in the cast and a rather charming young blonde, who is a success in dancing and attractive appearance.

### BURLESQUE NEWS

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## THE PULPIT AND THE STAGE

The stage, always a shining mark for the preacher, the lecturer or even the newspaper that wants to create something of a sensation, is more in the limelight today than ever before. It is a mystery why the stage is selected, for with the ending of the season and the business slump which for the past few weeks has grown to alarming proportions, a score or more businesses or industries would furnish a far better subject for discussion.

Dr. Straton of the Calvary Baptist Church has for a number of weeks been paying a great deal of attention to the theatrical profession, and several others, including Billy Sunday, seem to have gone out of their way to hold up the stage as an example of one of the episodes of Dante's "Inferno."

Metropolitan newspapers this week published, in connection with a shooting which occurred in the home of a woman, the story that the woman in the case was a film actress, and although this was stated as a fact in the forefront of the article, further on in the same article, it was admitted that her experience had been limited to "Try Outs" and no doubt "Atmosphere" was as far as she ever got.

The late Richard Mansfield once said that "if some poor devil who has to eke out an existence in a cafe, happens to get in a brawl and is killed, all the newspapers will come out the next day and say "Actress murdered in a bar-room."

The women of the stage are no better and no worse than the women in any other line of endeavor, the trouble seems to be that when anything specific happens in society, it is hushed up, but let some chorus girl of the stage, or some extra in a motion picture happen to get in a mix-up, no matter how small, both the newspapers and a percentage of the clergy take delight in pouncing upon the incident and making a mountain out of a mole-hill.

Just why the clergy who have adopted amusements and motion pictures to "draw them in," advertising and other theatrical methods to insure a large attendance, should make a point of continually pick-

ing on the stage and its people, where good living salaries are paid, and ignoring many places where starvation wages force girls to obtain enough money to keep body and soul together by other means, will always be a mystery, or can't they think up new subjects for their sermons?

## Answers to Queries

M. R. C.—Charles R. Pope died at New York City July 2, 1899.

M. S.—Edgar Atchison Ely was born at Salt Lake City, Utah.

J. L.—Tony Pastor opened his first road company March 22, 1865.

S. G.—Richard Stahl is buried in Laurel Hill Cemetery, Philadelphia

C. S. J.—Admiral George Dewey was born in Montpelier, Vt., December 26, 1837.

M. F.—Alfred E. Aarons was manager of Koster & Bials, New York, for two years.

J. E. C.—Howard and St. Clair made a tour of the world with the Flying Jordans company.

X. O. L.—"The Telephone Girl" played at the Hollis Street Theatre, Boston, in March, 1899.

L. D. S.—We do not know Marie Bidle's address. Send her a letter in care of THE CLIPPER.

R. T. H.—Sam Rickey (Richard T. Higgins) died in New York, September 10, 1885.

S. O. L.—Maude Lambert sang with the Castle Square Opera Company at the American Theatre, New York.

G. L.—Mazie King danced with Gilmore and Leonard's and John F. Leonard's "Two Jolly Rovers" companies.

L. C.—Edward J. Morgan appeared in "Americans at Home" at the Lyceum, New York. Mary Mannering and Hilda Spong were in the cast.

M. B.—Josie DeWitt appeared with Mathews and Bulger in "By the Sad Sea Waves" at the Herald Square Theatre, New York.

O. C.—Peter Jackson was defeated by Jim Jeffries in three rounds at Woodward's Pavilion, San Francisco, March 22, 1898.

B. A. R.—Grace George made her first great success in "Mlle. Fifi" at the Manhattan Theatre, New York, as the young wife.

M. O.—Annie Hart was at the head of the Rough Riders. The company included Grapevine and Chance, and Blocksom and Burns.

O. M.—"Hello! Ma Baby," was published by T. B. Harms & Co. Andrew B. Sterling was connected with the firm at that time.

F. W.—Lulu Glaser and Maud Lillian Berri were with Francis Wilson in "The Little Corporal" at the Broadway Theatre, New York.

Grey.—Mazie Aleene and Grace La Rue were with the "Dainty Duchess" company at the London Theatre, New York, with the Burke Brothers.

F. R.—Bob Fitzsimmons and J. J. Corbett fought fourteen rounds at Carson City, March 17, 1897. The last round lasted one minute, forty-five seconds.

S. L. M.—Hilda Spong was born in London, England, in 1875. Her first American appearance was made November 22, 1896, at the Lyceum, New York.

N. H.—Maude Adams played in "Romeo and Juliet." Sixteen performances in New York netted \$43,000. The tour included fourteen other cities. Charles Frohman was her manager.

O. C. B.—Augustin Daly died June 7, 1899, at Paris, France, sixty-one years of age. He came to America in 1854. He was buried at Calvary Cemetery, New York, June 19, 1899.

R. U. F.—George H. Broadhurst wrote "The Last Chapter," in which Edgar L. Davenport, Harrison Armstrong, Thomas A. Wise and others played at the Garden Theatre, New York.

King.—E. H. Sothern played in "The King's Musketeers" at the Knickerbocker Theatre, New York. Edgar Selwyn was in the cast along with Rebecca Warren, Katherine Florence and Edna Phillips.

Casino.—"The Rounders" was produced at the Casino Theatre, New York. Mabel Russell, Pauline Chase, Phyllis Rankin, Dan Daly, Thomas Q. Seabrooke, Irene Bentley and Carrie Perkins were among the cast.

A. C. A.—The Actors' Church Alliance was formed in 1899 at a meeting held at the Berkeley Lyceum, June 19. Bishop Potter presided and the Rev. Walter Bentley, a former actor, was one of the organizers.

D. E. B.—Oscar Hammerstein opened his Victoria Theatre with "A Reign of Error," March 2, 1899. The Rogers Brothers, Georgia Caine, George F. Marion, Maude Raymond, Ada Lewis and Pete Curley were among the cast.

O. C.—Thomas P. ("Fatty") Walsh, the father of Blanche Walsh, died June 25, 1899, at 48 Madison street, New York. He was the warden of the Tombs Prison for several years, and at the time of his death held the position of dock master.

L. C.—Liebler & Co. produced "The Musketeers" at the Broadway Theatre, New York. Howard Kyle, Wilton Lackaye, Blanche Bates, James O'Neill, S. Miller Kent, Jacques Kruger, Edmund L. Breeze and Margaret Anglin were members of the cast.

N. O.—Olga Nethersole was born in Kensington, London, England, and she made her first professional appearance wear Charles Hawtrey in "Harvest." She came to America in 1894 and opened in "The Transgressor," at Palmer's Theatre, New York, October 15.

M. S.—Augustus Thomas wrote "Arizona," which was produced at the Grand Opera House, Chicago. The cast included Theodore Roberts as Henry Canby, Edwin Holt, Mattie Earl, Mabel Burt, Stephen French, Adora Andrews, Robert Edeson, Olive May, Edith Athelstone, Samuel Edwards Arthur Byron, Vincent Serrano, Franklin Garland, Walter Hale, Lionel Barrymore and Meniffee Johnstone.

## 25 YEARS AGO

Lew Sully worked with Tom Lewis in vaudeville.

The Circo Orien was showing in the City of Mexico.

Bobby Gaylor played one week at the London Music Hall.

Jessie Bonstelle was with the Forepaugh Stock Company.

"The Actors' Society of America" was incorporated at Albany.

"The Sunshine of Paradise Alley" was presented by Thompson and Ryer.

Primrose and West's Minstrels played at the California Theatre, San Francisco.

John A. Cockerill died in England, and the body was brought to the United States for burial at St. Louis, Mo.

"The Rivals" was presented by Joseph Brooks and Charles B. Jefferson, with William H. Crane, Roland Taber, Joseph Holland, Joseph Jefferson, Nat C. Goodwin, E. M. Holland, Francis Wilson, Mrs. John Drew, Julia Marlowe and Fanny Rice in the cast.

## Rialto Rattles

### DID

Clayton and Edwards split because Edwards wouldn't stop playing the ukelele?

### INCONSISTENT SOMEWHERE

Sixteen stories High is the Loew building!

### HE OUGHT TO KNOW

Louis Waters, the trickster, says that every night is clown night at the N. V. A. when he is around. Brother magicians, please note.

### LACONIC

Robert Mantell once telegraphed to an actor who had been out of work a long time, "What is your lowest salary?" By wire Mantell received, "Am coming."

### NEVER TOUCHED BY AN AXE

An actor with a poetic turn of mind, happened to see the House of David Band for the first time. Pointing to a long fellow he quoted, "Here stands the forest primeval."

### APPROPRIATE

Bill Lykens wants to know what the members of the N. V. A. are going to give him when he wins the checker championship.

We suggest that Houdini give him a pair of knit handcuffs; Bill will then have another yarn.

### NOT LITERALLY

A new publicity seeking stunt was attempted by a young actress in Chicago who said that if any young fellow would carry her up twenty-three flights in the Masonic Temple building, she would marry him.

He carried her up all right but when he reached the top, "threw her down."

### THE STAGE HAND'S KICK

On opening days the acts all come late. With three or four trunks and maybe a crate,

They demand this and that or there'll be a ruction

And they carry more junk than a Shubert production;

The prop list they hand you would give you the cramps,

With more dog-gone palms and piano lamps,

And more dog-gone lights and more dog-gone cues,

Than even Ben Hur in the old days would use.

If their act don't go, there's always a fuss. The orchestra's to blame, but more often us!

### ATTENTION THOMAS EDISON

#### Theatrical Questionnaire.

Who first told, "Why does a chicken cross the street?"

What is meant by "kneeked 'em cold?"

Where did "tormentors" get their name, and why?

Of what does a "flop" consist?

Does "barber-shop chord" refer to rope; if not, why not?

Explain the meaning of "Dying in the deuce spot."

Define "hokum."

Has "Light comedy," anything to do with electricity?

Just what is meant by "Opening in three and closing in one?"

What is a "nip-up," "a three high lean," "a Jackknife?"

Do "Porpoise Dives" refer to mammals?

How can a teacher divide three apples equally among five children?

How can you put five horses in three stalls?

What is "Sufficiency?"

How old is Lillian Russell?

How much commission is three hundred a week worth?

What was the name of Nat Goodwin's third wife; where was she born?

Does Walter Kelly like Lincoln, Nebraska? Why?



# MELODY LANE

## MUSICIANS WANT TO CHARGE FOR PLAYING A.S.C.P. NUMBERS

**Introduce Resolution at National Convention Providing for Fee to Be Charged Authors and Composers Society for the Performance of Its Catalogue**

At the National Convention of the Federation of Musicians held last week in St. Paul, and attended by over 1,000 delegates, a concerted attack upon the Society of Composers, Authors and Publishers was made by a number of delegates.

The center of the attack was in the west and middle western states and ended by the introduction of a resolution sponsored by Danny Cairnes, H. C. Wheeler, Harrold Kelly, all of Kansas City, Mo., which provides that the members of the Federation charge the Composers' Society with a fee for all compositions played. The introduction of the resolution followed a debate among the delegates, a number of which stated that inasmuch as the Composers' Organization were charging the theatre owners a fee for the performing rights of all its compositions it was no more than right that the musician that actually played the numbers should participate in the money paid.

The resolution was turned over to a committee that is to consider the matter and report back to the organization. The resolution, while it may never be brought up for a vote reflects the fact that there is concerted action especially in the middle west against the policy of the composers' society, the rights of which to collect a performing rights fee has been established by law and by court decisions. In addition to the action of the musicians, the Motion Picture Owners' Association now in convention in Washington are about to take action in an endeavor to relieve the picture exhibitor from what they declare "is an unjust tax."

In connection with the theatre owners' organization the United Theatrical Protective League has also announced its intention of launching a campaign to secure a repeal of the present law which applies to the collection of the performing rights' fee.

The Society of Composers, Authors and Publishers was formed some six or seven years ago with the object of collecting a performing rights' fee for its members from cabarets, motion picture theatres, dance halls and restaurants and all other public places where copyrighted music is performed for a profit.

Patterned along the lines of the famous French organization which has for years been in existence and which has been so successful in collecting money for its members that prior to the war in a single year over \$1,000,000 was secured, the American society has made rapid strides.

Although it has from the day of its formation in America met with much opposition, it has in its treasury a sum considerably in excess of \$200,000. In addition to this amount it divided among its members a sum amounting to over \$25,000 last month and on July 1 when another division is to be made, it is believed that a much greater sum will be apportioned.

It is estimated that within the next few years a sum amounting to over \$1,000,000 will be collected annually.

The legal standing of the organization and its rights to collect a performing rights' fee is so well established that the members declare that any attempt to upset its aims and objects is ridiculous.

### CALLS JAZZ "EVIL SPIRIT"

CHICAGO, May 9.—Jazz is the evil spirit of music, according to Dr. Frank E. Morton, Chairman of the Music Industries Committee, who spoke at the Music Trades Convention opening today at the Drake Hotel. More than 5,000 representatives of the music industry were in attendance.

"Jazz," said Mr. Morton, expresses hysteria and incites to idleness, revelry, dissipation, destruction, discord and chaos. It accords with the devastating, volcanic spirit that has burst forth over the world in the last six years.

"Human nerve tissues respond to this perverted organization of sound just as readily as did those of the voodoo zealots, and just as readily will they respond to music of the higher, ennobling order.

"Seldom do you hear 'Home, Sweet Home' sung now. Formerly it was heard in concert encores and quiet social gatherings. With 'Home, Sweet Home' silenced, home itself tends to disappear. Home itself has been swallowed up in the cabaret."

### "GROCK" SINGS YANKEE SONGS

PARIS, May 9.—"Grock," the clever French clown who recently completed a successful tour in the United States, has opened on a six week's engagement here featuring three American songs: "Down the Trail to Home Sweet Home", "Avalon", and "Margie".

### BAKER AND WHITEMAN COMPOSE

Phil Baker and Paul Whiteman are the writers of a new fox-trot which has been added to the Feist catalogue, called "Only You." Whiteman is featuring it at the Café de Paris and Baker is putting the number into his act.

### "McKINLEY'S MAIN STREET"

"Main Street" is a new song just issued by McKinley Music Co. Although of the same title as the famous book by Sinclair Lewis, the song is of opposite sentiment and is a boost for the small towns of the country. Various versions, patter, recitations, and other material have been prepared for performers.

### MUSIC MEN AT CONVENTION

Leo Lewin, representing the music publishing house of Waterson, Berlin & Snyder, Lester Santley, of Leo Feist, Inc. and Abe Holzmann of the Jerome H. Remick & Co. house attended the National Convention of the American Federation of Musicians held in St. Paul last week.

### "LOVE NEST" IN CHICAGO

CHICAGO, May 16.—"Love Nest," the song hit of George M. Cohan's production "Mary" now playing here, has led all the song sellers since the piece opened here. It is said to have broken all records for big song sales during a like period.

### VON TILZER HAS NEW ONE

Harry Von Tilzer has released a new novelty number called "Malinda" which is being featured by a large number of the best known singers. Andrew B. Sterling, Eddie Moran and Harry Von Tilzer are the writers.

### BERLIN GETS "PECK'S BAD BOY"

Irving Berlin, Inc., will publish Paul Sarazan's song, "Peck's Bad Boy," which is being played and sung in connection with the Associated First National Picture of that name.

### ANOTHER CRACK AT JAZZ

MILWAUKEE, Wis., May 16.—Dr. George C. Ruhland, City Health Commissioner, says that "jazz" music is a reversion to the primitive and a positive injury to health and the nervous system. "It's easy to see that the music works up the nervous system to a veritable nervous frenzy" said the commissioner. "It's also easy to see that such a frenzy is damaging to the nervous system and will undermine the health in no time. The shimmy and related dances are not only damaging but unesthetic and certainly not beautiful. The old time waltz is all right. There never was anything more beautiful than the old dances and they were healthful exercises."

### PUBLISHER WINS DAMAGE VERDICT

A verdict for \$10,000 for loss of beauty resulting from an automobile accident was awarded last week to Miss Elizabeth Tremaine, 17 years of age, by a jury in the Circuit Court at Elizabeth, N. J. The verdict was rendered against the Public Service Railway Company, a trolley car having struck the automobile in which Miss Tremaine was riding.

Charles M. Tremaine, the music publisher and father of the girl, obtained \$74 for damages to his car and his mother, Mrs. Tremaine, received \$1,000, on account of receiving a broken leg in the same accident.

### SYNCHRONIZED SCORES READY

The Music Score Service Corporation, with offices at 1600 Broadway, announce the publication of their new Synchronized Music Scores for use with all important motion picture features released since May 2nd. They are prepared by Hugo Riesenfeld, Carle Edouarde, James C. Bradford and Joseph C. Briel.

These scores are an innovation in the music field. They are properly cued with the titles and different scenes of the motion picture, so that the music played synchronizes with the action of the photoplay.

### NEW SHOW FOR TEYTE

LONDON, May 14.—Maggie Teyte, who appeared in New York last year with an American Opera Company, will be seen shortly in a new musical piece which will be presented by her brother, James W. Tate. The latter is also collaborating on the composition of the music for the show.

### SHERWOOD ON VACATION

Ray Sherwood of the Vandersloot Music Co. is spending a short vacation in Williamsport, Pa., the home office of the Vandersloot Co. Before returning to New York he will make a short business trip through the New England states.

### 3000 TITLES REGISTERED

The Registry Bureau department of the Music Publishers' Protective Association now contains the titles of over 3000 compositions.

The bureau was established a little over a year ago.

### OSTERMAN WRITES A SONG

Jack Osterman has written a song in conjunction with Gold and Paris, of Philadelphia, called "Angle Eyes," which has been accepted by Jack Mills, Inc.

### MILLS GOING TO EUROPE

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, will sail for Europe on July 19th. Mr. Mills will be away for the greater part of the summer.

### BAER BACK FROM ORIENT

Abie Baer, who has been on a nine weeks' trip to the Orient, is back with the Leo Feist house.

### CUTTING DOWN PROF. EXPENSE

A movement for the cutting down of professional department expenses is being discussed among the leading music publishers with the result that within the near future some drastic cuts in the big departments are to be made.

The professional departments of a number of the houses, always a big expense are being operated to-day at the old war time figures, which reaches an amount which under present conditions can not be met.

Sales of sheet music are to-day at the lowest point of the year which on the whole has been an exceptionally bad one due to business reconstruction as well as other vital reasons.

Incomes from the mechanical instrument concerns both rolls and records have reached a low point and this in itself is having an important bearing upon business conditions. The rolls and records enjoyed an unheard degree of prosperity during the war days and with the inevitable slump which always follows a great boom, business is exceptionally quiet.

These are but a few items which are being seriously considered in the music business and the decision that some decided cuts to meet the new conditions are felt to be necessary.

### ORLOB HEADS PRODUCING CO.

The Playcraft Producing Co., Inc., a new theatrical producing concern recently organized will present several new musical plays next fall. Harold Orlob, who is president of the firm and a composer plans to go into the business extensively.

Among the new musical plays the company intends producing are "Suzanne" by William J. Hurlburt; "Brownie," by Fay Pulsifer and Mr. Hurlburt, and "Trial Honeymoon," by Orlob and H. I. Phillips. Mr. Orlob will write the music for all of these productions.

### FELDMAN COMING OVER

Bert Feldman, the London music publisher, who has for months past been writing New York music men that he was just about to start for the United States is said to have booked passage early next month and is expected to spend the remainder of the month of June in this country.

Feldman, who represents a number of American music houses is said to be making the trip to add to his list of catalogues.

### REMICK HAS FOUR

Jerome H. Remick & Co. have in spite of the dullness of the season, four numbers that are attracting much attention throughout the trade and profession. They are "Ain't We Got Fun", "Rose", "Now I Lay Me Down to Sleep" and "Just Keep A Thought For Me."

### HOFFMAN SONG IN ACT

Murray Howard and Dave Hoffman, now playing the Loew circuit on the western coast have introduced a new song in their act which is going big. It is called "I Just Bought a Ring For the Cutest Little Thing." Dave Hoffman wrote the number.

### FEW SPECIAL SONGS HEARD

Few special songs are heard in the big time vaudeville acts these days. The singing actor seems to be well content with the published numbers of which in spite of the dull business of the year, there are plenty.

### "CHERIE" SCORES QUICK HIT

One of the quickest hits of the year has been scored by the new Leo Feist song, "Cherie." It is a big favorite with singers and orchestras.



Julius Tannen is heading the bill at Shea's Buffalo this week.

Helen Kroner has been engaged for the Joe. Santly-Ivy Sawyer revue.

Henrietta Wall was placed by Lillian Bradley with Harry Coco for a new act.

Laurie Ordway was forced to cancel the Lyric in Hoboken last week due to illness.

Brock Pemberton sailed for Europe last week to be gone until the middle of next July.

Mr. and Mrs. A. Martini became the parents of a six and a half pound boy on May 8th.

Marella Courtwright, formerly in "Apple Blossoms," will put on a new act in vaudeville shortly.

Isabel Gray opened last Saturday night in the new Buckner revue "Bubbles" at Reisenweber's.

Willard Mack and Pauline Frederick are reported to be engaged to be re-married in the near future.

Phoebe Nicols, who closed recently with Lena Daley's "Kandy Kids," will go into a revue this Summer.

Larry Comer will close his season in vaudeville, week of June 13th at the Majestic in Chicago.

Hill and Palmer, who are playing through New York State, will come into New York on May 30.

Von Shillekeh is producing a new revue at the Hofbrau, Twenty-eighth street and Broadway, next week.

The Dallas Five left for Albany last week, to open at the Kenmore Hotel; direction of Harry Walker.

Paul Frawley is a recent acquisition to the cast of "The Cameo Girl," the new Adelaide and Hughes show.

The McKinnon Twins will do an entirely new act next season, including numbers and new wardrobe.

Harry O'Dowd, last seen with Nat. S. Jerome and Company in vaudeville, will be seen in a new act shortly.

The Ushers Quartette has disbanded until the last week in July, when they open on the Sun time in Ohio.

Anna O. Nilsson sailed for her home in Sweden last week to pay a visit to her folks; she will remain until July.

Doraldina played to over \$9,000 gross in the Loew house at Memphis recently, establishing a new box office record.

Bushman and Bayne have received a route over the Keith time which will wind up at New Orleans, January 30, 1922.

Etta Harrigan, who has been playing clubs around New York, will go in a summer revue at Atlantic City shortly.

Flynn and Stanley are rehearsing a new dancing, talking and singing act with which they will open up-State this week.

Sam Shannon will produce several new acts in the near future and has started casting through the Lillian Bradley office.

Marie Salisbury, who has been playing clubs around New York, will be seen in vaudeville in a new act in the near future.

Jean Pickard, formerly of the "Pitter Patter" Company, is going to do an act in vaudeville, shortly, with a male partner.

Eva Tanguay played to capacity business at the Regent in Detroit recently and duplicated the feat last week at Des Moines.

## ABOUT YOU! AND YOU!! AND YOU!!!

Grace Kay White, who has been playing the Orpheum circuit with Franklyn Ardell, will be seen in a production next season.

Ray Raymond is now the male member of Nell Woods' "Melody Changers" act, featuring Raymond with the Fooshee Sisters.

Al Gutterman, the assistant manager of Loew's Delancey Street, became the father of an eight-pound baby boy on May 9.

Long and Short, a new two-men act, played Utica last week and will be routed over the Sun time; direction of Eddie Fredrika.

Ruth Lee, who was formerly with Lena Daley's "Kandy Kids," will rest for the Summer, before opening in a production next season.

Cecil Lean and Cleo Mayfield, formerly of "Look Who's Here," have been routed in vaudeville and will be seen in the Keith houses.

Dorothy Bernard, Clifford Dempsey and Albert Sackett have been engaged to support James Crane and Henry E. Dixey in "Personality."

Louise Huff will play opposite George Arliss in the forthcoming production of "Disraeli." Reginald Denny will play the juvenile lead.

Maxine Arden, formerly of the Greenwich Village Follies, opened this week in a new revue at the Chateau; placed by Lillian Bradley.

Margaret Kelly and four dancing girls were placed by Harry Walker for the "Moth and the Flame," which opened at Luna Park, May 4.

Frank Frazee, who has been appearing in vaudeville, was taken to the Bellevue Hospital, N. Y., with a fractured skull sustained by a fall.

Helen Luttrell joined the cast of "The Broken Wing," at the Forty-eighth Street Theatre, Monday night. She is playing the role of "Cecelia."

James Barton, who is appearing with much success in "The Last Waltz," has been given a contract by the Shuberts covering a long term.

Parish and Peru who were to have sailed for Europe, had to postpone their trip due to the illness of Charles Cochran, the English producer.

Alessandro Bonci, tenor of the Metropolitan Opera Company also the Chicago Opera Company, is contemplating an appearance in vaudeville.

Harry Watson, Jr., Eva Shirley and Band, Dolly Kay, Avey and O'Neill, the Nathan Brothers and Jack Inglis are at Moss' Flatbush this week.

Margaret Cameron, prima donna, has been booked by the Walker Theatrical Exchange for Jimmy Hodges' musical comedy stock at Norfolk, Va.

Maria Rashkouskaia, colatura soprano, who has been singing around Cleveland in concert, is now in New York and will shortly be seen in a production.

Margaret Anglin, who is now resting up in the country, will sail the early part of June for Europe, where she will rest before returning for next season.

Georges Baklanoff, baritone of the Chicago Opera Company, filed papers of application for naturalization as an American citizen in Chicago last week.

Bell Chambers, who appeared in vaudeville, and has been playing clubs around New York, is resting for the Summer; she will go in a production in the Fall.

The Moriarty Sisters, Betty Blair, Pat Moriarity, and Kitty Carmen will be members of a new act being produced by Joe Woods, entitled, "Hanky Panky Jr."

Vlasta Maslova, of Maslova and Makalf, sailed last week for Europe to visit her parents. She will return in July, and will then renew her work on the vaudeville stage.

Charlotte Ives and Jan Maurits Boissevain were married last week in the chapel of the Municipal Building. The ceremony was performed by City Clerk Cruise.

Ann Mason, Walter Regan, Robert McQuide, Ben Lubin and Sarah Enright will be members of the new piece, "Bonnie," which will be produced by Dillingham next season.

Charles Purcell, who is appearing in "The Right Girl" at the Times Square Theatre, is writing a new musical play in collaboration with Virgil Randolph, the producer.

Mary Lawlor, the 16-year-old protege of Harry Walker, who has been making a hit in vaudeville with her singing and dancing, will be seen in musical comedy next season.

Roy Hoyer, of "Tip Top," was called to the University Hospital, in Philadelphia, last week, where his father, S. M. Moyer, former mayor of Altoona, Pa., is in a critical condition.

Fiske O'Hara will be seen in a new play next season from the pen of Anna Nichols, authoress of "Nearly Married" and other plays. O'Hara is under the management of Augustus Pitou.

James Gleason has been re-engaged by Adolph Klauber to appear in the leading comedy role of "Like a King," the new play by John Hunter Booth, which will be produced in the fall.

Jack Squires, who was formerly with "Pitter Patter," has been booked by Leslie Morosco for the Fanchon and Marco revue, which opens at the Globe Theatre, New York, May 33.

Donna Montran and Her Bathing Beauties are playing return dates at Wilkes-Barre and Pottsville this week, and go to the Globe Theatre, Philadelphia, for a return engagement next week.

Overholt and Young, who are playing the Metropolitan, Brooklyn, the last half of this week play the Avenue B first half of next week, and have been routed over the Keith New York houses.

Ruth La Belle, who was with Dorothy Dalton in "The Idol of the North," and in "Determination," and who has been ill for some time, has recovered and will shortly start an engagement with the Famous Players.

Thornton and Holland have just returned to the city after four weeks through New York State; the act has split, Maurice Holland having had several good offers, and Alice Holland is going into musical comedy.

LaMarita and Marinas are rehearsing a new song, dance and pantomime act, in which they are specializing on their version of the Tango and Apache. They expect to open at the Taft Theatre in New Haven in about a week.

The team of Gallagher and Rolley, which has been appearing in vaudeville in "At Palm Beach," split at Indianapolis, due to the fact that offers for next season were not financially high enough, according to a statement of Ed Gallagher.

Van and Schenk, Anatole Friedland and Company, Elsa Ryan and Company, Miller and Mack, "Dummies," the Caits Brothers, Sylvia Loyal and Rekoma appeared at the Keith's Sunday concert performance at the New Amsterdam on May 15th.

Margie Grey, a wire walker, who was injured some time ago when the stage flooring gave way precipitating her apparatus and herself to the floor, is still in a plaster cast and it will, in all probability be three months before she can have the cast removed.

Valerie Bergere, Jack Wyatt's Scotch Lads and Lassies, William Ebbs, and Edwards and Durkin are heading the first half of the week's show at the Coliseum, with Juliette, Mme. Doree's Operadogue, Jack Rose, and the Camerons leading the show the last half.

Harry Lewis, formerly with Bessie Clayton, is now in his second year at the Campus Restaurant, on 104th street, and has one year more to run on his present contract; Lewis originally opened for three weeks, and has been playing there steadily ever since.

Grace O'Malley, formerly with the Ben Hur Company and more recently with the Aborn Opera Company, was married to Charles T. Dowd, a detective on the New York Police force. The couple are leaving this week for Port Huron, Michigan, to spend their honeymoon.

H. Tomaroff, formerly a member of Bocallie's Opera Company in Buenos Ayres, has joined Mlle. Rhea's dancing act, and will be seen with her in the course of a few weeks. M. Tomaroff and Mlle. Rhea studied together at the Imperial Academy of Dancing in St. Petersburg.

Frederick Kaufman, who was stage director of the spectacular "Mecca," goes to the Jefferson Theatre, Portland, Me., as director of the stock company which will play there for the summer. Clara Joel is the leading lady of the company. The season will be opened May 23 with "Tiger Rose."

Farry Schulman, who promoted the National Ballet Exposition in Brooklyn, will shortly send out four kiddie acts, made up of the children who were picked at the exposition as the best dancers. The acts, which will go on tour about the first week in July, will be called "The Juvenile Follies of 1921," "The Pritchard Dancing School," "The Broadway Trio" and "The Versatile Trio." Jack Blue is coaching them.

Harry Miller and Peggy Fair have discarded their act in full stage and will be seen shortly in a new act in one, containing songs, talk and dances, called the "Sweetest Girl in Macy's." "Annabelle" is the new name of the old act, known as "Olives," which has been revised and recast, and is now being produced by Eddie Reilly and Phil Morris. The new cast consists of the Crane Sisters, Dick Arnold, Dorothy Manning, Hazel Vernon and Rex Dantzier.

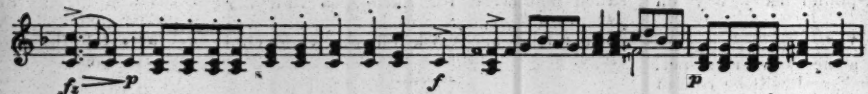
Raymond Hitchcock, Ethel Barrymore, Bruce McRae, Lucille Watson, Eva Le Gallienne, John Drew, Dorothy Jardon, D. W. Griffith, Frank Bacon, Dorothy Gish, James Rennie, Arthur Rankin, Maurice Sommers, the Capitol Theatre Gambarelli, and Oulmansky Balletta, Mary Hay, Tom Lewis, Rita Gould, Mae Murray, Wallace McCutcheon, Gus Edwards' Song Revue, Sarah Padden, Montagu Love, Walter Catlet, A. L. Granville, Betty Blythe, Ella Retford, Van and Schenk, and members of the "Dumbells," appeared at the second annual benefit performance for the S. Rankin Drew Post of the American Legion, at the Hippodrome on Sunday evening, May 15th.



# CHERIE

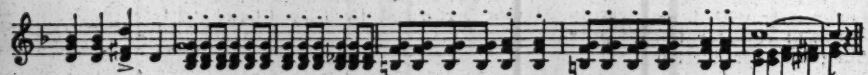


Far a-way in France there lives a sweet coquette,  
If you saw her once I know you'd un-der-stand,



She's a lit-tle dancing ras-cal, you can bet;  
Why the fellows long to claim her heart and hand;

She does ev-ry dance that  
But she only smiles and



we do o-ver here.  
turns her head a-way,

And in ev-ry dance some fellow whispers in her ear:  
Still they keep on court-ing her and you will hear them say:

## CHORUS



Cher-ie, Cher-ie, You're sweet, just as sweet as can



be; Cher-ie, tr me You're



fair as the rare "fleur-de-lis," Dance on with an-y-one you



see, But save your kiss-es all for me, Cher-ie Ba-



by! You're part of my heart, Ma Cherie, Cher-ie, D.S.

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SM THE YEAR'S ONE BIG SENSATION

## HERIE

By LEO WOOD  
and IRVING BIBO

"IT'S A 'GO' WHEREVER YOU GO"

## I'M NOBODY'S BABY

I used to be my mother's  
Now that my baby days are  
over, When I was near my Dad went wild,  
I long for things that I had then, When-ever  
I miss the we had com-pany, They'd bounce me on their knee, The neighbors thought I  
lit-tle girls and boys, I miss my dolls and toys, Oh, how I wish I  
was a dar-ling child, Once I was ev'ry-bod-y's  
I guess there's lots of grown-up  
was a kid a gain, ba by, But right now I'm lone-some as can be You see I'm  
ba by, Feel like me and need some-pony thy You see I'm

CHORUS  
No bod-y's ba by I won-der why,  
Each night and day I pray the Lord up a-bove, Please send me down some  
bod-y to love, But no bod-y wants me, I'm  
bluesome now, Wont someone hear my plea and take a chance with me because I'm  
no-bod-y's bu by now now.

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 WITH

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# F. F. KEITH VAUD. EX.

## NEW YORK CITY

Palace—Fred Lindsay—Santley & Sawyer Revue—Pete & Miss Pals—Frank Dobson & Sirens—Rome & Gant.

Riverside—Selbini & Grovini—Dave Roth—Galletti & Koki—D. D. H.—Wm. Kent Co.—Swift & Kelly—Kitty Gordon—Jack Wilson.

Colonial—Madame Herman & Co.—Edwin George—Nash & O'Donnell—Ruth Royce—Harry & Anna Seymour—Henry Santrey & Band—Al & Annie Stedman—La Bernicia.

Alhambra—Boyce Coombs—Ethel Clifton & Co.—Billy Glasgow.

Broadway—McFarlane & Palace—Princess Wahletka—Finley & Hill—Ethel McDonough—Gordon & Ford.

Jefferson (First Half)—Peggy Carhart—Kajiyama—Tange Shoes—Muller & Stanley. (Last Half)—Dave Harris—Mme. Rialto.

Hamilton (First Half)—Dave Harris—Mme. Rialto. (Last Half)—Kelly & Pollock—Bushman & Hayne—Brown & O'Donnell.

Coliseum (First Half)—John B. Hymer—Dolly Kay—Tim & Kitty O'Meara. (Last Half)—Demarest & Collette—Creole Fashion Plate.

1st St. Chick Sale—Tom Patricola & Co.—Pedestrianism—J. R. Johnson & Co.—Royal Gascoignes—Lew & Paul Murdoch.

Regent (First Half)—Devine & Williams—Creole Fashion Plate—Demarest & Collette. (Last Half)—Kajiyama—Morris & Campbell.

Fordham (First Half)—McCormack & Regay—Kelly & Pollock—Bushman & Hayne—Brown & O'Donnell. (Last Half)—Peggy Carhart—John B. Hymer & Co.—Muller & Stanley—Frank Gabby.

Royal—Dotson—Jim & Marion Harkins—Beth Berl & Co.—Bob & Peggy Valentine—Jos. Howard's Revue—Val & Ernie Stanton.

## BROOKLYN, N. Y.

Bushwick—La Toy's Models—Cait's Bros.—Duffy & Mann—Hershel Henlere—Wm. Gaxton Co.—Buckridge Casey Co.—Glenn & Jenkins—Belle Baker—McIntosh & Maida.

Orpheum—The Gellies—Henry & Moore—Horlick & Sarampa Sisters—Moran & Mack—Hyams & McIntyre—Kane & Herman—Georgia Campbell Co.—Lillian Shaw—Anderson & Yvel.

Flatbush—Tony George—Eddie Clark—Jack Kennedy & Co.—Sybil Vane—Watson Sisters—Masters & Kraft Revue.

Boro Park (First Half)—Harry Jolson—Morris & Campbell. (Last Half)—Devine & Williams—Dolly Kay—Three Bobs.

Far Rockaway (First Half)—Frisco & Co. (Last Half)—Pressler & Klaisa.

## BALTIMORE

Maryland—La Toy & Vesta—Rolls & Royce—Zuhn & Dries—Lee Kids—Vine Daley—Harry J. Connell & Co.—Whiting & Burt—Stafford DeRoss & Co.

## BOSTON

Keith's—The Sterlings—Palo & Palet—Frawley & Louise—Franklyn Charles Co.—Lane & Moran—McFarlane Sisters—Florence Moore—La Dora & Beckman.

## BUFFALO

Shaw's—La Rue & Dupree—Hughes Duo—Bedford & Winchester—Cunningham & Bennett.

## CLEVELAND

Hippodrome—Sealo—Jack Conway & Co.—Nat Nazarro, Jr. & Band—Wilton Sisters—Geo. McFarlane & Co.—Lydell & Macy—Eddie Foy & Co.—Yates & Reed—John & Nellie Olms.

## DETROIT

Temple—Muldoon—Franklyn & Rose.

## LOWELL

Keith's—Sammy F. & M. Britton—Marshall Montgomery—Christie & Bennett—Sully & Houghton—Margaret Young—Jordan Girls.

## MONTREAL

Princess—Dance Fantasies—Pollard—Bobby Bernard & Co.—Burke & Durkin—Ames & Winthrop—Arnold & Lambert—Les Kelllors.

## PORTLAND

Keith's—The Herberts—Synco—Anderson & Burt—Lyons & Howard—Yvette Rugel—The Sharrocks.

## PATERSON

Majestic Theatre (First Half)—Harry & Kitty Kelly. (Last Half)—Waters.

## PHILADELPHIA

Keith's—Mme. Doree's Operadance—Mel Klee—Flashes Revue—Capt. Anson & Daughters—Mary Haynes & Co.—Lady Alice's Pets—Elinore & Williams—Jean Granes—Bud Snyder & Co.

## JOHNSTOWN & PITTSBURGH

Majestic and Sheridan Square—Frank Gould—Tom Brown Musical Highlanders—Connell Leona & Zippy.

## PITTSBURGH & JOHNSTOWN

Sheridan Square and Majestic—Will Crutchfield—Asahi Troupe.

## PITTSBURGH

Davis—LaFrance Bros.—Shaw & Campbell—Brooks & Powers—Hymack—Solly Ward & Co.—Van & Corbett.

## SYRACUSE

Keith's—Betts' Seals—Harry & Grace Ellsworth—Dillon & Parker & Co.—Wright & Dietrich—Frank Wilcox & Co.—Merlin—Brown & Weston—Geo. Millert—Kramer & Boyle—Isihawa Japs.

## TORONTO

Shaw's—Eos Frazere—Dennis Sisters—Walters & Walters—Sammy Lee & Friends—Van Hooven—Julius Tannen.

## WASHINGTON

Keith's—Three Bobs—Crawford & Broderick—Bronson & Baldwin—Carson & Willard—Santos & Hayes Revue.

# VAUDEVILLE BILLS

## For Next Week

### ORPHEUM CIRCUIT

#### CHICAGO

Palace—Valeska Suratt & Co.—Olson & Johnson—Bobby La Salle—Conlin & Glass—Eric Zardo—Grey & Old Rose—Emerson & Baldwin—Lil-Han's Dogs.

Majestic—Jack Norworth—Cressy & Dayne—Stan Stanley & Co.—Moss & Frye—Janet Adair—The Duttons—Tracey & McBride—Rice & Newton—Ramsdella & Deyo.

State Lake—Charles Withers & Co.—De Haven & Nice—Tighe & Leedom—Toto—Flo Lewis—Black & White Revue—Moody & Duncan—Dora Hilton—Bohn & Bohn.

#### DENVER

Orpheum—4 Fords Revue—McConnell Sisters—Billy Beard—Sylvester Family—Williams & Pierce—Cummins & White—Eunice Burnham.

#### FRESNO & SACRAMENTO

Orpheum—Geo. Jessel's Revue—Frank De Voe—Buddie Walton—"Fall of Eve"—The Mirjares—Joe Browning—Ducos Brothers.

#### EDMONTON AND CALGARY

Orpheum—Trixie Frigana—Bradley & Ardine—Rose Claire—Summertime—Matthew & Ayres—Homer Romaline—Van Horn & Ines.

#### KANSAS CITY

Orpheum—Paul Nolan & Co.—Francis & Kennedy—Ash & Hyams—Bert & Betty Wheeler—Mang & Snyder—Grace Doro—Emma Carus—Sheila Terry & Co.

#### LOS ANGELES

Orpheum—Blossom Seeley & Co.—Ed & Birdie Conrad—Grant Gardner—Ned Norworth & Co.—Daisy Nellis—Bronson & Edwards—Samson & Delila—Alan Brooks & Co.

#### LINCOLN

Orpheum—Williams & Wolfus—Tom Smith & Co.—Jas. C. Morton & Co.—Bert Melrose—Edith Clifford & Co.—Delmar & Kolb—Harriet Rempel & Co.

#### MINNEAPOLIS

Orpheum—The Rectors—Carl McCullough—Wilfred Clark & Co.—Saxton & Farrell—"A Trip to Hittland"—Byron & Haig—Max York's Dogs—Wallace Galvin.

#### MILWAUKEE

Majestic—Arman Kalis & Co.—Anna Chandler—Ruby Norton—Kellam & O'Dare—Anderson & Graves—Barry & Layton—Wilbert Adams—Oscar Mirano Trio.

Palace—Ernest Evans & Girls—Charles Irwin—Ja Da Trio—Drew & Wallace—Ben Harney—Rose Kress Duo—Harrison, Dakin & Hogue—Aerial Andersons.

#### OMAHA

Orpheum—Margaret & Alvarez—Otto & Sheridan—Holmes & La Vere—Bobby O'Neill & Queens—Alice Lloyd—Everest's Circus—Clark & Verdi—Thos. P. Jackson & Co.

#### OAKLAND

Orpheum—Howard Hall & Co.—Hibbitt & Malle—Winton Brothers—Geo. Yeoman—Newell & Most—David Sapirstein—El Rey Sisters.

#### PORTLAND

Orpheum—Singer's Midgates—Duncan & Carroll—Hugh Herbert & Co.—Sidney Grant—Foster Ball & Co.—Three Romanos—Texas Walker.

#### SAN FRANCISCO

Orpheum—Lew Dockstader—Morton & Glass—Sultan—Curson Sisters—The Langdons—Irene Franklin—Rae Samuels.

#### SIoux CITY

Orpheum—Bessie Browning—Joe Jenny Trio—"Moonlight"—Gene Greene—Hall & Guilda—5 Avallons.

#### SALT LAKE CITY

Orpheum—Franklyn Ardell & Co.—Loyola Adler & Co.—Dunham & Williams—Prosper & Moret—Larry Comer—4 Gossips—Selbini & Nagel.

#### SEATTLE

Orpheum—June Elvidge & Co.—Connolly & Francis—Butler & Parker—Marmein Sis. & Schooler—Mantell & Co.—Sampson & Douglas—Fox & Sarno.

#### ST. LOUIS

Orpheum—Marie Cahill—Hickey Brothers—Scanlon, Denno Bros. & Scanlon—Langford & Fredericks—Ryan & Bronson—Flying Mayors.

Rialto—Laura Pierpont & Co.—Hart Sisters—Adler & Dunbar—Gordon's Circus—Orren & Drew—30 Pink Toes.

#### VANCOUVER

Orpheum—"On Fifth Avenue"—Frances Kennedy—Frank Brown—Donovan & Lee—Norton & Nicholson—Pleiert & Scofield.

#### WINNIPEG

Orpheum—Wilfrid Du Bois—Young & Wheeler—Melville & Rule—Kitter & Reaney—"Bubbles"—Billy Miller & Co.—Dora.

### F. F. PROCTOR CIRCUIT

#### NEW YORK CITY (Week of May 16)

5th Avenue (First Half)—6 Harlequins—Green & Parker—Dorees Operadance—Bison City Four—Oscar Lorraine. (Second Half)—3 Bennett Sisters—Frisco Co.—Princeton & Watson.

59th St. (First Half)—Silver & North—Page, Hack & Mack—Lorenberg Sisters & Neary—Noel Lester Co.—Kent & McGrain. (Second Half)—Clayton & Edwards—Holden & Harron—Sherwin Kelly—Bullet Proof Lady—Gordon & Rosalie—Harry Hayden Co.—Frank Mullane.

125th St. (First Half)—Consuelo & LaVeda—Noneta—Doyle & Mable—8 Blue Devils—Lew Hawkins. (Second Half)—Bison City Four—Yule & Richards—Dave Harris.

23rd St. (First Half)—Dave Harris—Kampan & Bell—Reddington & Grant—Sam Liebert Co.—Faber & Bennett—Jim & M. Harkins—Lola Girle Co. (Second Half)—Ethel Clifton Co.—Rose & Lee Bell—Noneta.

#### YONKERS.

(First Half)—Clayton & Edwards—Leona Lamar—Bullet Proof Lady. (Second Half)—Leona Lamar—D. D. H.—Morley Sisters—Page, Hack & Mack.

#### ALBANY.

(First Half)—Herskind—Fargo & White—Vic Plant Co.—Davis & Darnell—Cunningham & Brother—Nat Nasarro Co. (Second Half)—Lambert Brothers—Beatrice Donner—Cheer Up—John B. Homer Co.—Merlin—Osborn Three.

#### ELIZABETH.

(First Half)—Max Holden—Harry & K. Kelly—Rudell & Dunneag—Carson & Willard. (Second Half)—Chief Blue Cloud & El—Stanley & Olsen—Alexander Kids—Kane & Herman.

#### MT. VERNON.

(First Half)—Burns & Lorraine—Bernivich Brothers—Duval & Little—Raymond & Melody Co.—Florence Moore—Rekoma. (Second Half)—Master & Kraft Revue—8 Blue Devils.

#### NEWARK.

(First Half)—Finley & Hill—Marx Brothers—Courtney & Sisters—John W. Ransome Co.—Al & E. Frabelle.

#### SCHENECTADY.

(First Half)—Van Cello & Mary—Jack George Co.—Billy Kelly Co.—Wright & Dietrich—Master & Cart. (Second Half)—Kalaulu's Hawaiians—Fargo & White—Both Kids—Chris Richards—Schietle's Marion.

#### TROY.

(First Half)—Osborn Three—Beatrice Doane—John B. Homer Co.—Merlin—Cheer Up. (Second Half)—Herskind—Vic Plant Co.—Davis & Darnell—Cunningham & Bennett—Nat Nasarro Co.

### B. F. KEITH VAUD. EX.

(Week of May 16, 1921.)

#### ALBANY.

(First Half)—McKenzie Sisters—Hughes & Nerritt—Bobb Connelly Co.—Eddie Rose—Polly Dasse Trio. (Second Half)—Alfred DeMore—Sidney & Townley—J. C. Mack Co.—Monarch Four—Wilbur Sweetman Co.

#### BOSTON.

Boston—Jerome & France—Marie Dorr—Gilfoyle & Lange—Rome & Cullen—Sankers & Sylvers—Washington St.—Pollard Sisters—Joe Deiler—Cook & Smith—Zeno Moll & Carr.

Scollay Square—Bo—Angie Dappell—Keene & Williams—Foley & O'Neill.

#### BRISTOL.

(First Half)—Gardner & Aubrey—Adams & Co. (Second Half)—Johnnie Dove—Foster & Seamon—Billie Bowman.

#### BROCKTON.

(First Half)—Dunham & Turner—Craig Campbell—Norwood & Hall—3 Weber Girls. (Second Half)—Page & Ray—Evans & Peres—Oklahoma Four.

#### BINGHAMTON.

(First Half)—Jess & Dell—Barker & Dunn—Homer Miles Co.—Wanda—Clark & Bergman. (Second Half)—Archie Onri—Wardella & LaCoste—Will Mahoney—Wanda.

#### BANGOR.

Claymide—Grace & Howard—Anthony—Francis Dougherty—Chas. Rogers Co.—Marcelle Fallett—Amaranth Sisters.

#### CAMBRIDGE.

(First Half)—Bo—Adam & Robinson—Ohas. Rogers & Co.—Jack McCowan—The Kervills. (Second Half)—Vernon Co.—McCarthy Sisters—Bo—Creedon & Davis—Gep & May Leverer.

#### CANTON.

Morton Brothers—Port & DeLacey—Brooks & Phillips—Bessie Remple Co.—Rene Metcalfe—Jeannette's Monkeys.

#### CLARKSBURG.

(First Half)—Keeler & Burnett—Bowen & Baldwin—Asahi Troupe. (Second Half)—Yamamoto—Allen & Francis—Sidney Taylor Co.

#### CHESTER.

(First Half)—McRae & Clegg—Martha Pryor Co.—Hall & Colburn—Pearl & Barr—Wilson Aubrey Three. (Second Half)—Werner Amoros Trio—Kiley Sisters—Henry Bloomer—Ray & Emma Dean—Fyllis Family.

#### ELMIRA.

(First Half)—Warrels & LaSota—Wiley & Hartman—Will Mahoney—Bowers, Walters & Crooker. (Second Half)—Jess & Dell—Homer Miles Co.—Clark & Ambrose—Marie Hart Co.

#### EASTON.

(First Half)—Alfred LeMore—Sidney & Townley—J. C. Mack Co.—Monarch Four—Wilbur Sweetman Co. (Second Half)—McKenzie Sisters—Hughes & Nevins—Bobby Connelly Co.—Eddie Ross—Polly Doss Trio.

#### LYNN.

(First Half)—Anthony—Stephens & Brunell—Norris Animals. (Second Half)—Cole & Cagle—Bener & Meehan—Cook & Oatman—3 Belmonts.

#### HARRISBURG.

(First Half)—Stevens & Mercer—Shaw & Campbell—Carl & Inez—Spencer & Williams—Quixey Four. (Second Half)—Gautiers Bricklayers—Rappi—Frawley & Louise—Anger & Packer.

#### HOLYOKE.

(First Half)—The Berkoffs—Hazel Crosby—Lyons & Yosco—Ben Smith—Mable Tallafarro. (Second Half)—Master & Gratt.

#### HAZELTON.

(First Half)—Rube Walman—Mack & Hastings—McLaughlin & Evans—Bud Snyder & Co. (Second Half)—Ellott & West—Nita Johnson Co.—Harry Jolson Co.—Loretta's Bears.

#### JERSEY CITY.

(First Half)—Robbie Gorne—Yule & Richards—Mrs. Eva Fay—Levere & Collins—Ward & Bohman—Lawrance & Kennedy. (Second Half)—John T. Hay & Co.—McGrath & Deeds—Jones & March—Mrs. Eva Fay.

#### JOHNSTOWN, PITTSBURGH.

Robert & Robert—Coffman & Carroll—Mathews & Blacknai—Princeton Five—Mack & Bantley.

#### LAWRENCE.

(First Half)—Frank Bardon—Ryan & Ryan—Royal Venetian Five—Zuhn & Dreis—Evans & Perez. (Second Half)—C. Ledegar—Adams & Barnett—Profiteering—Morris Animals.

#### LEWISTON.

(First Half)—Claymode—Frances Dougherty—Grace & Howard—Marcelle Fallett—Amaranth Sisters—Sweeney Sisters—Adele Oswald. (Second Half)—Jones & Johnson—Jack McCowan—Weber Girls.

#### LANCASTER.

(First Half)—Ballott Trio—Marlow & Thomson—Lambert & Phillips—Hite, Redow & Hite. (Second Half)—McRae & Clegg—J. & F. Bogard—Brooks & Powers.

#### MCKESPORT.

(First Half)—Yamamoto—Allen & Francis—Sidney Taylor—Laddie Lamont—Trip & Sells. (Second Half)—Ryan & Moore—Harry Garland—Asahi Troupe.

#### MIDDLETOWN.

Gardner & Aubrey—Dave Johnson—Fields & Harrington—Mora & Reckless Duo.

#### MORRISTOWN.

(First Half)—Richard & Ashforth—Jim & B. Page—Foster & Seamon—Ming World. (Second Half)—Commodore Tom—Wolford & Stevens—Jay Reagan Co.—Al Hall & Co.

#### NEW BEDFORD.

(First Half)—Geo. Nettie Posto—California Trio—Page & Gry—Oklahoma Four. (Second Half)—Golde & Thorne—Jane Miller—Norwood & Hall.

#### NEW LONDON.

(First Half)—Sweeney & Rooney—Johnnie Dove—Rose & Lebelie—Jean Barros—Lamont Trio. (Second Half)—Carroll & Gorman—Polly's Pearls.

#### NEW BRITAIN.

(First Half)—Dancing De Foyes—Ju Quan Tai Co.—Frank Mullane—Oh You Butler. (Second Half)—Richard & Ashforth—Adams & Co.—Marie Sparrow.

#### NEWPORT.

(First Half)—Jane & Miller—Inez Hanley—Cook & Oatman—The Randells. (Second Half)—Adams & Robinson—Stephens & Brunell—Craig & Campbell—Manning Brothers—Brut Kramer & Girls.

#### OSISING.

—Mary & Kohn—Billie Bowman—Bell Latons Troupe—en Bernie—Langton Smith & L.

#### PATERSON.

(First Half)—Scamp & Scamp—Cronin & Hart—Jas. & B. Aikin—Caitmell & Harris. (Second Half)—Ann Sutter—Handers & Mills—Blakes & Mules—The Vanderbills—Wm. Nandell Co.

#### PITTSBURGH-JOHNSTOWN.

Will Stan & Co.—Bob & P. Valentine—2 Risslas—Geo. Akron.

#### PHILADELPHIA, PA.

Keystone—Raymond Wilbert—Beard & Scarth—Eckoff & Gordob—4 Harmony Kings—Arthur Miller & G.

Wm. Fenn (First Half)—Kiley Sisters—Brooks & Powers—Werner Amoros Trio



**NEW BROOKLYN HOUSE STARTED**

Work was started last week on the construction of the new Benson Theatre in Bensonhurst, Brooklyn, at Twentieth avenue and 86th street. The house will be owned and operated by the Benson Theatre Corporation, of which Herman Becker is secretary, and which is also the owners of the Montauk, Plaza and Park theatres in Brooklyn.

The theatre and office building which is being erected with it, will cost \$250,000. The theatre will seat 1,500 and will play a motion picture policy akin to that of the Strand, N. Y. The house is being built from plans drawn by George Keister, architect.

**PREPARING NEW ACT**

Carlton Hoagland and Harry Carroll have in preparation for immediate production a number of new acts, the first of which will open in two weeks. The book of this offering has been written by Edgar Allan Woolf, with lyrics by Ballard McDonald and music by Carroll. A cast of twelve people, four principals, featuring Tommy Gordon will be seen with the act.

The firm is also preparing several dramatic sketches for production, the names of which are to be selected shortly. A new act will soon be started on for Harry Carroll to appear in for the seasons of 1921-1922.

**DICK STEWART MARRIES**

CHICAGO, Ill., May 16.—Dick Stewart, vaudeville actor, and Anita Barlow, a member of "Tickle Me," were married in this city last Wednesday. Miss Barlow will continue with her production work and Mr. Stewart will remain in vaudeville. The couple plan a trip to Europe, following the run of "Tickle Me."

**VAUDEVILLE NEWS****HOSPITAL BENEFIT ON MAY 26**

CHICAGO, Ill., May 16.—The annual benefit for the American Theatrical Hospital will be held at the Colonial Theatre, Sunday afternoon, May 28. Aaron A. Jones, Harry A. Ridings and Tink Humphreys are directing the preliminaries. A bill of fifteen vaudeville acts, composed of talent donated by all local theatres, will participate. It is hoped by the association that \$15,000 will be raised. The new addition to the theatrical hospital, is now under course of construction and is expected to be ready for use around the early part of July.

**BILL DOOLEY LOSES VOICE**

The William and Gordon Dooley act was compelled to cancel the remainder of its tour on the Orpheum circuit last week in St. Louis, owing to the loss of William Dooley's voice. The act had more than fifty weeks booked over the Orpheum to play.

Carlton Hoagland and Harry Carroll are the producers of the act and have not definitely decided as to whether they will put the piece out again with some one in Dooley's place or not. Meanwhile, William Dooley is resting at Atlantic City.

**"NOW AND THEN" BOOKED**

CHICAGO, Ill., May 16.—Gene Oliver and Sig Dunbin's "Now and Then" company have been routed over the United Booking Office time by Glenn Burt. The act opens on the time late this month and will play eight weeks. The offering contains nine principals and is a singing aggregation.

**RHAPSODY IN REVUE**

CHICAGO, Ill., May 16.—"The Hungarian Rhapsody" has been signed to appear in the New Winter Garden Revue. The act has been playing the Orpheum Circuit and last week closed at the State-Lake Theatre. The Winter Garden engagement will be for eight weeks. Following the local engagement the act will vacation for the balance of the summer.

**ACTS ON CITY PIER**

CHICAGO, Ill., May 16.—Mathieus, the juggler, has been signed by Mayor William Hale Thompson for five weeks, to entertain the kiddies during the exposition to be held on the new Municipal Pier. Eighteen other vaudeville acts will also be signed.

**CLOSING FOR HALF WEEKS**

CHICAGO, Ill., May 16.—Business in the outlying vaudeville theatres is reported to be exceedingly poor. A number of local proprietors are planning to close their theatres down the first four days of the week and offer vaudeville on Thursday, Saturday and Sunday only.

**WILL PLAY AMUSEMENT PARK**

The following acts have been booked to give performances during this season at the Starlight Amusement Park, at Tremont avenue, in the Bronx: D. L'onra, Walton and La Tour Sisters, Kelly La Tell Troupe, Helen Sube, Judge and Gail and James F. Hardy.

**CONTINUOUS SHOWS AT PANTAGES**

SAN FRANCISCO, Cal., May 16.—A new policy will be inaugurated at the Pantages Theatre, Oakland, beginning May 15, when the house will open at 1 P. M. and give continuous performances as is being done most successfully at the Frisco house, which includes a six act vaudeville program with a five-reel feature picture, a comedy film and a weekly film.

**HARRIS GOING TO EUROPE**

CHICAGO, Ill., May 16.—John Harris, local artists' representative, is planning an early trip to Europe in search of foreign novelties. Harris will also visit France and Italy, returning to England from the latter country, from which port he will embark for America. He plans to spend two months abroad.

**CARROLL'S No. 2 CLOSES**

The number two company of Harry Carroll's "Varieties of 1920," featuring Harry Richman, completed a fifty-four week tour of the Orpheum circuit last week in Tulsa, Oklahoma. The entire company is expected back in New York this week.

**DOROTHY REYNOLDS SIGNS**

CHICAGO, Ill., May 16.—Dorothy Reynolds has been signed by Dubin & Oliver, local producers for next season. Miss Reynolds is a talented soubrette and will appear as the principal with the Dubin & Oliver attractions.

**LOEW OFFICES MOVE SOON**

The Loew people have definitely decided that they will move into the new offices between May 25 and June 1, instead of late in August, as previously announced.

This Route Ought to Clear the Mortgage

# JOE DARCEY

PLAYING B. F.

KEITH'S THEATRES

Aug. 15 Fordham and Coliseum  
22 Bushwick  
29 Riverside  
Sept. 5 Orpheum, Brooklyn  
12 Palace, New York  
19 Alhambra  
26 Lowell  
Oct. 3 Portland  
10 Providence  
17 Boston  
24 Jefferson, New York  
31 81st Street  
Nov. 7 Flatbush, Brooklyn  
14 Newark  
21 Washington  
29 Pittsburg  
Dec. 5 Louisville  
12 Cincinnati  
19 Indianapolis  
26 Dayton



JOE DARCEY  
DIR. MORRIS & FEIL

Jan. 2 Erie  
9 Youngstown  
16 Columbus  
23 Toledo  
30 Chicago  
Feb. 6 Grand Rapids  
13 Detroit  
20 Rochester  
27 Hamilton, Canada  
Mar. 6 Buffalo  
13 Toronto  
20 Montreal  
27 Mt. Vernon and Prespect  
Apr. 3 Royal  
10 Borough Park and Regent  
17 Rockaway and Bronx  
24 Broadway  
May 1 Philadelphia  
8 Baltimore  
15 South (up to July 10)

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ME  
AT  
COLUMBIA

# PAULINE ANDERSON

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Jean Bedini's  
Peek-a-Boo



# DRAMATIC and MUSICAL

## "THE LAST WALTZ" IS THE LAST WORD IN MUSICAL COMEDY

"THE LAST WALTZ," an operetta in three acts. Score by Oscar Straus, book adapted by Harold Atteridge and Edward Delaney Dunn, from original of Alfred Grunwald and Julius Brammer. Staged by J. C. Hoffman and Frank Smithson. Presented at the Century Theatre, Tuesday night, May 10, by Lee and J. J. Shubert.

### CAST

General Krasian... Clarence Harvey  
Countess Alexandowna Corpulinski... Florence Morrison  
Baron Ippolito... Harry Fender  
Vera Lizaveta... Eleanor Painter  
Amushka... Beatrice Swanson  
Hannushka... Marcella Swanson  
Petrushka... Gladys Walton  
Babuschka... Eleanor Griffith  
Prince Paul... Harrison Brockbank  
Lieut. Merrington, U. S. N.  
Walter Woolf  
Mat Maltby... James Barton  
Mariette... Ruth Mills  
Vladak... Timothy Daly  
An Adjutant... Irving Rose  
Duke of Jubenstich... Timothy Daly

The last word in musical comedy was produced at the Century Theatre by the Shuberts when they presented the superb Viennese operetta, "The Last Waltz," score by Oscar Straus, composer of the "Chocolate Soldier." Dazzling and elaborate beyond description, Broadway can well breathe a sigh of relief, for the deluge of mediocre musical comedies ventures that have hit Broadway since the first of the year are numerous and almost painful to recall.

Eleanor Painter as the star was glorious, in voice, as well as in fine spirit, singing consistently and beautiful throughout the performance. James Barton, far removed from his burlesque days, covered himself with glory as a comedian which places him in a class that can be counted on the fingers of one hand. Walter Woolf held his baritone well in hand, as the lieutenant; Harry Fender, Harrison Brockbank and the dancers, Giuran and Mariette, were others who earned their salt. Miss Eleanor Griffith sang "A Baby in Love," which was one of the songs in the "additional music by Al Goodman" hid somewhere on the programme. Miss Florence Morrison soared to mountainous heights as the Countess. The Misses Marcella and Beatrice Swanson displayed considerable more life than they did in the "Rose Girl," due to the vim of Smithson and Huffman in staging the piece.

The production is laid in a mythical kingdom in the Balkans where the staging of a musical comedy is always plausible. An American naval lieutenant tries to force his attentions on the Countess Vera Lizaveta and is promptly imprisoned with the prospects of being tried by a court-martial and shot. The rest of the book revolves around the handsome cast's efforts to release the lieutenant. The Countess and her faithful orderly Mat Maltby, supplying most of the effort. Mixed up in the affair is the lieutenant's conviction that he must dance at the ball that is to be given, for the purpose of showing that American sailors can dance as well as fight, etc. This gives him scope to dance seductively with the Countess amidst a setting that outdoes anything in the line of magnificent ball rooms in the history of musical comedy.

Miss Painter rises to tremendous heights along with the alluring scenery. Personality, coupled with wonderful ability and the best voice in musical comedy, she is without a peer. She sang "The Last Waltz" and "Fading Golden Love Dream," two charming numbers, as though her very life depended on it. Another Viennese operetta has scored a tremendous hit in New York. The entrancing, yet not too mushy music of Oscar Straus held the audience spellbound at times; one could

not hear enough of it. And last but not least the Shuberts must be given credit for an unusual production that surpasses all previous efforts, in point of lavish expenditure and a magnificent display of colorful settings and costumes.

## "QUALITY STREET," SET TO MUSIC IS PLEASING PIECE

"QUALITY STREET," a musical comedy, based on Barry's "Quality Street." Book and lyrics by Edward Delaney Dunn, music by Walter Kollo. Presented at the Shubert Theatre, Monday evening, May 9.

### CAST

Phoebe Throssel... Dorothy Ward  
Susan Throssel... Jessamine Newcomb  
Valentine Brown... Warren Proctor  
Sergeant Terence O'Toole  
Shaun Glenville  
Patty... Gertrude Mudge  
Miss Willoughby... Muriel Tindal  
Fanny Willoughby... Mary McCord  
Henrietta Trumbull... Marie Pettes  
Lieutenant Spier... Lucius Metz  
Ensign Blades... Joe Tinsley  
Charlotte... Gertrude Blair  
Harriet... Lillian Wilck  
Isabella... Blaine McIntosh  
Elizabeth... Marie Farrell  
Georgie... Master Thomas Victory  
William Smith... Miss Varda Burnett

Sir James Barrie's "Quality Street," in which Maude Adams was seen some eighteen or more years ago at the Empire Theatre, retitled, recut, rewritten and fitted into a musical show of the operetta type, with but little of the original story left, was offered by the Shuberts at the Shubert Theatre last Monday night. As far as there being any large similarity to Barrie's play remaining, the story can be quickly dismissed, for it might almost as well have been called by any other name.

The adopting of the book was left in the hands of Edward Delaney Dunn, who has assiduously clipped away all Barrie's humor and substituted a number of time-worn, "modern" jests that ill-fit the atmosphere of the play. The music, however, is another matter entirely. The work of Walter Kollo, it is mainly of a Viennese nature, and some of the songs are well able to hold their places among the old Strauss immortals.

The play is condensed into a prologue and two acts, and tells the same story of the gentle young Englishwoman, forced to teach school because her lover had left for the wars without declaring his intentions. And then, five years later, she masquerades at a ball as her niece in order to win back the love of her returned sweetheart, who considers her a trifle passé.

The Maude Adams role of the school-ma'am falls to the very capable hands of Dorothy Ward, imported from England. Miss Ward seems to feel that her success in the part depends on how much vigor she is able to inject into it. She injects so much needless vitality into the role that its true sweetness and charm are submerged. She is, however, a clever performer and has much ability.

Shaun Glenville, also transported from Great Britain's shores, plays a dashing Irish Sergeant. Most of his work is in the comedy vein, and in that he scores strongly.

Walter Proctor, a pleasing tenor singer, plays the part of the bashful lover passably, and Jessamine Newcomb and Gertrude Mudge filled their parts nicely.

Outside of the splendid costuming and scenic effects, the music is the one really good part of the show, and to it may be attributed any success the piece may have.

### REVIVING "JOHN FERGUSON"

The Theatre Guild will revive "James Ferguson," on May 23. It will open at the Garrick for a three weeks' run.

### TO DO "SON'S HUSBAND"

The Gotham Amusement Company is preparing a new musical comedy titled "His Son's Husband," by H. K. Gates. This show and another by Dick Maddox, which will be ready in a few weeks, will follow the route of the company's other show, "Ikey and Abie."

## "BIFF, BING, BANG," CANADIAN SOLDIER SHOW A BIG HIT

"BIFF, BING, BANG," a revue in two acts, presented by The Dumbells of the Canadian Expeditionary Force. At the Ambassador Theatre, on Monday evening, May 9.  
Principals: Rose Hamilton, "Red" Newman, Albert Plunkett, Jack McLaren, Alan Murray, Arthur Holland, Fred Fenwick, Charles McLean, Bill Tennant, Frank Brayford, Tom Young, Jack Ayer, Jimmy Goode, Leonard Young, Ted Charters, Ben Allen, Morley Plunkett, Bobby Scott, Bert Wilkinson, Peggy Campbell, Arthur Witham, Arthur Nicholson and Captain M. W. Plunkett.

A show that lives up to the expectations engendered by the title, "Biff, Bing, Bang"—was offered by the Dumbells of the Canadian Expeditionary Forces at the Ambassador Theatre. This group of male entertainers, about twenty in number, are all sterling performers, and the style of entertainment they offer is of exceptionally good quality.

A soldier show, at this late date, is up against the understandable antipathy of the New York audience, yet when the final curtain dropped the audience remained in its place, in the hope of getting more.

Presented in two acts, the entertainment, which opened with a nerve wrecking front line bombardment, and the welcomed news of the signing of the armistice, begins slowly. But after a few rather indistinguishable songs are sung, the fun begins and keeps up at a high pace until the closing finale. Two sketches, one a scene in an Estaminet, entitled "Behind the Lines," and the other a satirical sketch called "The Duchess Entertains," were gems of no mean value.

Some of the female impersonations, notably those of Leonard Young as the "Duchess," and Charles McLean as the Madame of the Estaminet were splendid characterizations. As a female impersonator of charm Ross Hamilton makes a most convincing impression. Hamilton is without a doubt a remarkable impersonator of the gentle sex.

"Red" Newman, the chief comedian of the cast, scored a success that equals that of the best funmakers of the New York stage. As a Canadian soldier he sang a song of pure satire called "Oh, Oh, Oh, It's a Lovely War," that literally swept the house off its feet. Forced to render it over and over again, Newman accomplished the almost impossible feat of getting the audience to sing the chorus with him!

Jimmy Goode, a blackface comedian, held the audience fairly well between scenes, with stories told in a measured, soft voice, that bespeaks of familiarity with the stage.

"I Know Where the Flies Go in the Wintertime," and "Down Texas Way," sung by Albert Plunkett, were well received. Jack McLaren, as "Strike Me Pink," is a typical Cockney.

The atmosphere of this show is one with which the Broadway audiences are unfamiliar, but which grasps them and carries them away. The performers establish a bond of camaraderie and familiarity that approaches the spirit of an amateur minstrel show presented before a hometown assemblage.

## "TAMING OF THE SHREW" HAMPDEN REVIVAL, AT THE BROADHURST

"TAMING OF THE SHREW," Shakespeare's play revived at the Broadhurst Theatre, Wednesday night, May 11, by Walter Hampden.

### CAST

Baptista... William Sauter  
Vincentio... Allan Thomas  
Lucentio... Ernest Rowan  
Petruchio... Walter Hampden  
Hortensio... Richard Abbott  
Gremio... P. J. Kelly  
Tranio... Arthur Fox  
Blondello... Le Roi Operti  
Grumio... Hannam Clark  
Peter... Edwin Cushman  
Nathaniel... Richard Highley  
Sugarsop... Geneva Harrison  
A. Tailor... Roy Bucklee  
A. Pedant... J. Harry Irvine  
Katherina... Mary Hall  
Blanca... Elsie Herndon Kearns  
Widow... Netta Sunderland  
Curtis... Mabel Moore

Walter Hampden and his company gave a very creditable performance of Shakespeare's "Shrew" at the Broadhurst theatre, Hampden playing a hilarious Petruchio that kept the audience in fine spirits.

Mary Hall who plays the part of the "Queen" in Hamlet when the company is engaged in more serious work, played the part of Katherine, throwing herself into the part with such earnest and humorous effort that leaves the part little to be desired. However, there are some who may think that there is humor still to be tapped in the part.

Mr. Hampden is a sort of conventional Petruchio patterned somewhat after the Sothern or Skinner type. It presents no difficulties to him, as it is traditionally played. Depending on one's point of view, it may be said again that there is a wealth of fun that is untouched.

Hannam Clark was more than good as Grumio; the rest of the cast did fairly well.

### JANIS WINS PARIS AUDIENCE

PARIS, May 14.—Elsie Janis gave a repeat performance of the Elsie Janis Revue last night with a French company to a French audience, and as a result, has completely captured the hearts of Parisian music-hall patrons. Miss Janis spoke in perfect French, not using an accent, all through the evening. She herself appeared three times in the revue, the last time doing some imitations. These included Mistinguette in "Madame Sans-Gene," Max Dearly, and then Sarah Bernhardt singing "Swanee."

After many calls for a curtain speech, she came out and said, "I am joyful, I am happy, I am glad—and I want to cry, and I am going back to my dressing room and do it."

### 5 ROLES IN ONE NIGHT

Walter Hampden will appear as Hamlet, Macbeth, Petruchio, Romeo and Shylock, all in one night at the Broadhurst Theatre Saturday of this week at the farewell performance of his annual Shakespearean season.

The playing of five Shakespearean roles in one evening is said to be the first attempt made in over fifty years.

### "GOLD" OPENS ON MONDAY

"Gold," Eugene O'Neill's new play, which is to be produced by John D. Williams, will open at the Frazee Theatre on May 23. The cast includes Willard Mack, the author-actor, George Marion, Katherine Grey, Geraldine O'Brien, E. J. Ballentine, and Charles Francis.

### "ENTER MADAME" MOVES

"Enter Madame," which had been announced to close at the Fulton Theatre next Saturday, will be removed to the Republic Theatre instead.



# CHARLIE MAC

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IRISH COMEDIAN  
TAKES BUMPS AND FALLS

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SOUBRETTE OF CLASS

WITH ROUND THE TOWN

**LETTIE BOLLES**

SOUBRETTE

BIG SENSATION CO.

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**GEORGE T. WALSH**

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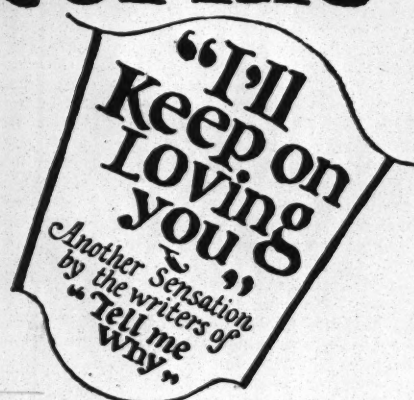
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## AL EPSE &amp; CO.

Theatre—Proctor's 23rd St.  
Style—Comedy, singing, juggling.  
Time—Twelve minutes.  
Setting—One and Two.

The act opened with Elgarde Saisha, an attractive looking girl in a gown of pink and gold, introducing, verbally, Alan Francis who entered with a violin, and Al Epse who also carried a violin upon his initial entrance; the girl then made an exit.

The two men started to play violins, Epse getting laughs with his clowning. Francis played a solo and Epse lifted the drop showing the girl's legs, the business being entirely unnecessary; also the bit done later with a man taking the girl's place and socks, garters and under drawer being shown—small time, very. Epse then fiddled on a toy violin producing squeaks.

Miss Saisha returned in a gown of black and gold encrusted black net; it was cut low, there was a blue ribbon around the waist and the shoulder straps were ornamented with rosebuds.

While the girl was singing a number, Epse continued to scratch the violin, which he might omit as it is not funny and only spoils the song. The three then did some steps with Epse vaulting over the heads of Francis and Miss Elgarde for the finish.

The act then goes to "Two," and Epse does the cannon-ball and shell juggling he formerly did when the team was Epse and Dutton.

Francis and Miss Elgarde in a costume of black and silver fringe, short pants, black stockings and slippers, assisting.

Epse in referring to Francis said "when he was born, they were twins, one boy and one monkey." Even though this is followed by the statement that "the boy died," it is in exceptionally poor taste.

For a direct finish, a teeter board was used, cannon balls being placed on one end and Epse jumping on the free end, causing the balls so placed to describe a parabola through force of the direct impact and catching the rotund cannon spheres at the nape of his neck.

The juggling is good and the finish sent the act over well; Miss Elgarde looks neat and works with life and spirit, doing the little ascribed to her very acceptably; Francis seems to have little to do.

If Epse would cut the objectionable bits referred to and get more of a part for Francis, the turn would be improved and in line for the better houses.

H. W. M.

## NEW ACTS AND REAPPEARANCES

## DAVIS AND McCOY

Theatre—City.  
Style—Comedy.  
Time—Sixteen minutes.  
Setting—"One."

A man in gray suit and Derby hat, presumably Davis, entered and spoiled any chance of refinement or class he may have had by one of his opening remarks.

"I can't act very good, but I know an awful lot of dirty stories! If the ladies will go out I'll tell one." If this should not be censored instantly, then the writer knows nothing whatsoever about vaudeville or the stage; we thought we were at a theatre and not a stag.

The man then started to tell a story, presumably one of the dirty ones he had been talking about; he was interrupted several times from off stage. The basic idea is now being employed by Van and Corbett with the index cards, Jack Rose with the story being interrupted by the pianist, Harvey and West and a number of other acts.

The girl in the act entered in a beautiful cloak of red velvet and fur; this was quite a flash as she walked across the stage and made an exit. As she said nothing, did no other business than walking across, and returned a few seconds later minus the cloak, it was obviously done simply to show off the garment.

Upon her return the girl was seen to be attired in a gown of fish-scales and net over gold foundation with green and crimson ostrich tips and tulle net at the hips, gold slippers and stockings and carrying an ostrich plume fan of green and crimson.

A published number was put over to a hand following which the man said among other edifying bits of information dispensed, "the actresses dress in the cellar, that's the reason you see the orchestra going in and out so much!" There seems to be enough discredit to the profession as it is, without the actors themselves casting the stain of opprobrium upon it and showing disrespect, upon the rostrum, to the female members of a much maligned calling.

A small time burlesque recitation followed and the girl came back in a gown of green spangles with gold sash.

Some further small time platitudes such as "I'll sing Over There, I don't mean over there, I mean Over There," etc., *ad libitum*.

There was the business of the slap stick from behind the drop when the fellow previously did the burlesque recitation, and at this point in the act, the girl was asked to stand near the drop and the business worked up as if the slap stick business was to be repeated. The girl faced the drop and the fellow said, "You'd better turn around." Once when facing the audience, and bending forward, the fellow referred to the position as an opportunity missed, all of which may be edifying to some, but to the clean minded patrons of vaudeville, is bound to be obnoxious.

After an exit by the girl, the fellow did some more talk, she returning with a revolver which she fired and he fell to the stage prior to making an exit.

A meaningless, small time, disjointed, vulgar and uncouth offering with few if any redeeming features, that should be cleaned up decidedly before being shown on any stage. H. W. M.

## SPELLMAN AND HAZZARD

Theatre—City.  
Style—Dancing.  
Time—Six minutes.  
Setting—One.

Two men appearing neat in Tuxedos opened with a published number and did an "Essence."

Solo dances, consisting of waltz clog and tap dancing, and the double dance done for a finish, all of which were accomplished with cleverness and technic.

The breaking of time in the last dance, was quite good and the two went off to a decided hand when reviewed.

One fellow, the one with the dark hair, had on too much rouge and it was not well blended, the line of stoppage showing distinctly some distance back in the house. H. W. M.

## DU TEIL AND COVEY

Theatre—Proctor's 58th St.  
Style—Singing and talking.  
Time—Twelve minutes.  
Setting—One.

Typical small time number two spot combination. The woman essays nut comedy and doesn't seem to be able to do it well. The man looks neat, and has a good voice which he shows in a ballad and another number. She also sings a number called "I'm a Nut," which may be an attempt to imitate Tanguay, and may not. Their material is weak. G. J. H.

## LONEY NASE

Theatre—City.  
Style—Singing.  
Time—Ten minutes.  
Setting—One.

At the beginning of the act, a good baritone voice was heard off stage singing "Forever Is a Long, Long Time," after which Miss Nase entered, proving a surprise right off the reel. Whether Miss Nase sang in the baritone voice or not was not clear to the audience for she did not return to singing in the lower register although her low tones sounded as if she could, and had she done so, it would have been advantageous to the act. The way Miss Nase works it, another person, a man, might have done the off stage singing.

Loney Nase impressed immediately with her radiant personality which she has in abundance, her smile, pretty teeth and dimples. She is a statuesque girl of good build, and looked well in a gown of yellow shaded to burnt orange at the bust and also down to the hem of the skirt. The dress was cut low displaying rotund and well developed neck, arms and shoulders; gold slippers and stockings were worn and a hat to match the dress.

The first number, "Goodbye Dixie Goodbye," was sung in pleasant voice, melodious tones and good Southern dialect, with clever diction and good enunciation. A hand was received and Miss Nase then sang "The Tale of the Big Ben and the Ingersol," a very clever lyric about Elgins, Walthams, wrist watches, Big Ben, Little Ben and a number of other timepieces. The song went over well and Miss Nase followed with "It Takes a Good Man to Do That."

Miss Nase has a bad habit of crossing the stage too soon and standing near the exit just as if she were going to leave the stage. She sings quite a big part of the chorus from more than three-quarters over, and looks constrained standing in this position when the psychological time of crossing should come right before the catch line or right after it, depending upon the song. This fault was also noticed in the next song sung which was a published number.

Miss Nase received very good and emphatic applause and is a refined, classy single that should have no trouble in getting the better houses but could stand a re-arrangement of her routine, and another number in the baritone voice, if she has it.

H. W. M.

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## VAUDEVILLE BILLS

(Continued from Page 21)

dious Chaps & Maids. (Second Half)—Alero—Ahern & Peterson—Frank Farron—Van Cello & Mary.

### SARATOGA, L. H.

Ben Smith—Crosby & Co.—Lyons & Yosco.

### SHENANDOAH.

(First Half)—Elliott & West—Nita Johnson & Co.—Harry Jolson—Loretta's Bears. (Second Half)—Rube Wainman—Mack & Hastings—McLaughlin & Evans—Bud Snyder Co.

### TORONTO.

Fred Hughes—Mildred Parker—Whitfield & Ireland—Lloyd Nevada—Thos., Hoier Co.

### POLI'S CIRCUIT

Week May 16

### BRIDGEPORT.

Poli (First Half)—4 Organdie Girls—Leona Vavara—Bigson & Price—Nelson & Madison—Josie Rooney & Co. (Second Half)—Sasha Platov & Co.—Walsh, Menley & Montrose—Three Chims—Bensee & Baird—4 Ortons.

Plaza (First Half)—Dave Winnie—Toy Shop—Hoster & Huston—Cotter & Bolden Trio. (Second Half)—Fay & Florence—Williams & West—Fisher & Gilmore—Castint Campbells.

### HARTFORD.

Capital (First Half)—Donald Sisters—Cooper & Lane—Tempest & Sunshine—Bensee & Baird—4 Ortons. (Second Half)—2 Stenards—Allen & Cantor—Lella Shaw & Co.—Boyle & Bennett—Frances Mink Co.

Palace (First Half)—Miss Ioleen—Moore & Fields—3 Chums—Fisher & Gilmore—Welsh, Mealan & Montrose. (Second Half)—Donald Sisters—Leon Vavara—Gibson & Price—Josie Rooney & Co.—Cooper & Lane—Lamont Trio.

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Palace (First Half)—Jordan Girls—Fan O'Brien Co.—Tonia Grey Co.—Tony & Brown—Fifer Trio. (Second Half)—Floto Brothers—Chas. & C. McNaughton—Cotter Bolden Trio—Clinton & Rooney—John F. Conroy Co.

### SCRANTON.

Poli (First Half)—Janier Brothers—Nelson Waring—Archer & Belford—Coogan & Casey—Creole Cocktail. (Second Half)—The Bradnas—Lewis & Norton—Hazel Harrington—Kaufman & Lillian—Renee Robert Revue.

### WORCESTER.

Poli (First Half)—2 Stenards—Silk & Satin—

### WALLA WALLA & YAKIMA.

Pantages—Ambler Brothers—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thorn-ton Flynn & Co.—Dowling's Circus.

### SEATTLE.

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Kochiti.

### VICTORIA.

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

### VANCOUVER.

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

### TACOMA.

Pantages—Gray & Askin—Fern. Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

### PORTLAND.

Pantages—Claire & Atwood—Coleman, Goetsen & Co.—Jed's Vacation—Diana Bonhair—Paynton & Ward—The Liberty Girls.

### TRAVEL.

Pantages—Clifford Bothwell—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

### SAN FRANCISCO.

Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

### OAKLAND.

Pantages—The Rosalres—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan—Mme. Zulieka & Co.

### LOS ANGELES.

Pantages—Rose, Ellis & Rose—Binehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michells Bros.—Rhoda's Elephants.

### SAN DIEGO.

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Britt Wood—The House of David Band.

### LONG BEACH.

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svengali—Meyer's, Burns & O'Brien—Cevenne Troupe.

### SALT LAKE.

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly.

### OGDEN.

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Mariza Rehn—Quinn & Caverly—September Morn.

### BOSTON

### CHICAGO

### NEW YORK

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Plaza (First Half)—The Rey-O-Lite—Geo. F. Hall—Stanley & Olsen—Boyle & Bennett—France Ming & Boys. (Second Half)—Geo. & N. Foster—Bonner & Power—Moonbeams—Moore & Fields—Past, Present & Future.

### WILKES BARRE.

Poli (First Half)—The Branas—Lewis & Norton—Hazel Harrington—Kaufman & Lillian—Renee Robert Revue. (Second Half)—Janier Brothers—Nelson Waring—Archer & Belford—Coogan & Casey—Creole Cocktails.

### WATERBURY.

Poli (First Half)—Floto Brothers—Chas. & C. McNaughton—G. & L. Garden—Marguerite Padula—Princess Wah Letka. (Second Half)—Miss Ioleen—Fan O'Brien Co.—Princess Wah Letka—Tony & Brown—Toy Shop.

### PANTAGES CIRCUIT

### MINNEAPOLIS.

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

### WINNIPEG.

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

### REGINA & SASKATOON.

Pantages—Little Nap—Peplino & Perry—Prediction—Dancing Davey—The Gay Little Home.

### CALGARY, CAN.

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearla of Pekin.

### GREAT FALLS & HELENA.

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

### BUTTE & HELENA.

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Peters Pierrots—Dobbs, Clark & Baro—Making Movies.

### SPOKANE.

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

### DENVER.

Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

### MARCUS LOEW CIRCUIT

### NEW YORK CITY

American (First Half)—Gillette—Romas Troupe—Mabel Harper & Co.—Robert Reilly & Co.—Cortez & Ryan—Murray & Lane—Bryant & Stewart—King Bros. (Last Half)—Kitaro Japs—Harry White—Kaisha & Co.—Shannon & Norman—Chisholm & Breen—Harry Zoop—Welsh & Co.

Victoria (First Half)—Michon Bros.—Harry West & Chums—Chisholm & Breen—Cooper & Ricardo—Kaisha & Co. (Last Half)—Francis & Wilson—Jimmy Reynolds—Fashion Revue of 1921—Halley & Noble—Erford's Golden Whirl.

Lincoln Sq. (First Half)—Bollinger & Reynolds—Arthur Lloyd—Cardo & Noll—Harry Welsh & Co.—Grace Ayres & Bro. (Last Half)—3 Cliffords—Cecilia Weston & Co.—G. Swayne Gordon & Co.—Adrian.

Greeley Sq. (First Half)—Francis & Wilson—Carmen Eccelle—Weber, Taylor & Hicks—Chapman & Ring—Jimmy Reynolds—Wonder Girl. (Last Half)—Paul Earl—Curtis & Fitzgerald—Lester & McAvoy—Sig. Franz & Co.

Delaney St. (First Half)—Ada Norine—Stanley & Coffey—G. Swayne Gordon & Co.—Dixie Four—Kitaro Japs. (Last Half)—Gaby Bros.—Mabel Harper & Co.—Fred Weber & Co.—Weber, Taylor & Hicks.

Orpheum (First Half)—Gaby Bros.—Lillian Devere—Fred Weber & Co.—Wilson & McAvoy—Royal Harmony 5. (Last Half)—Michon Bros.—Nada Norine—Chick & Tiny Harvey—Bryant & Stewart—Tid Bits.

Boulevard (First Half)—De Pierre Trio—Shannon & Norman—Chas. Deland & Co.—Cecilia Weston & Co.—Dancers Supreme. (Last Half)—Sinclair & Grey—Arthur Lloyd—Le Van & Devine—Dixie 4—Elizabeth Salti & Co.

Ave. B (First Half)—Al Libby—Overholt & Young—Adrian. (Last Half)—Hawthorne & Cook.

### BROOKLYN, N. Y.

Metropolitan (First Half)—3 Cliffords—Leonard & Porroy—Fashion Revue of 1921—Baker & Rogers—Sig. Franz & Co. (Last Half)—King Bros.—Harry West & Chums—Murray & Lane—Cooper & Ricardo—Royal Harmony 5.

(Continued on page 31)

## NEW ACTS

### DIXON & PALACE GIRLS

Theatre—Hamilton.

Style—Singing and dancing.

Time—Fourteen minutes.

Setting—Full stage.

As a rule, a lot of publicity is a handicap to a performer that opens in a new act, but it must be said that Harland Dixon and the sixteen London Palace girls have delivered the goods as far as ability and drawing power is concerned. It was indeed unusual to see an act with the amount of people that were in this offering, that didn't feature a lavish setting, and a wonderful wardrobe. In fact, with this turn, wardrobe and setting seemed to be a minor consideration.

The Sixteen Palace Girls have already scored with their ability in "Tip-Top." Dixon will be more familiar to patrons of vaudeville who rarely go to productions as formerly of Doyle and Dixon.

He starts the act in street clothes, doing a number about "What Are the Wild Waves Saying?" the girls coming in vocally for a second chorus while Dixon dances, and the entire troupe dancing for the third chorus. The next number is in formal day dress by Dixon doing a "Good-Night" number, which, lyrically, is none too strong. An eccentric dance with a cane follows the number, done by Dixon.

The tap dancing, which has really won the girls their popularity, follows, all sixteen participating, attired in gingham frocks. This is done ensemble, and with two girls dropping out of line at a time doing tap specialties, with clogs. This would be about the proper place to speak of the line formation of the girls. It is doubtful if a second lieutenant could have taken more care as to detail in drilling, than did whoever directed these girls in their numbers. Every line, tap, lifting of the foot, and other pieces of business are done in perfect unity.

But it might be proper to also mention to the girls here, that in American vaudeville, it is customary to take bows. The girls seem to have the idea that once their work was done, they were through. In fact, after the gingham number, Dixon did a Chinese dance, and then the girls and Dixon did the last number. The audience was applauding for more, or at least bows, but according to an explanation made by Harland, half of the girls were already undressed and in their dressing rooms.

The act is speed from start to finish. It can't miss. G. J. H.

### METROPOLITAN DANCERS

Theatre—Audubon.

Style—Dancing.

Time—Fourteen minutes.

Setting—Three (special).

Seven people, four of them girls, are in this act. The odd girl is a solo dancer who appears in two numbers by herself, and with the rest of the company in the closing number. This girl features toe work and kicking in her solos, but does them only fairly well.

Most of the other numbers are done in sextette, with the three couples participating. The closing number, featuring a very good Russian dance by one of the cast is the most effective and really carries the act over. G. J. H.

### McGRATH AND DEEDS

Theatre—Proctor's 58th St.

Style—Singing.

Time—Twelve minutes.

Setting—One.

These two offer a straight singing routine. The team consists of two young men, one somewhat short in stature, and very high in voice. They make a neat appearance and deliver their numbers effectively. They'll do well along the three-day route, or an early spot in the big houses. G. J. H.

### MARY AND AL ROYCE

Theatre—Proctor's 58th Street.

Style—Singing, talking, boozing.

Time—Seventeen minutes.

Setting—Special in "One."

A badly hung drop representing a restaurant with cut door was seen and through it a rather well developed blonde in a dress of gray lined with blue, a small white apron with blue ribbon rosette, black slippers and black stockings and carrying a napkin, was seen as a waitress, pushing the fellow in Tuxedo and cloth cap, with the peak on the side, out. Why she was pushing him out was not made definitely apparent, nor was it at all apparent to this writer why anyone should have elected to wear a cap with a Tuxedo suit, though there may be some new over-night styles concerning which the reviewer is not up on.

Some talk followed which brought a few laughs, after which the girl made an exit and the man indulged in some remarks, you could hardly call it a monologue. It seemed very obviously for the purpose of giving the girl time to make a change, and she returned in an extremely low cut and quite short dress of black and jet for the unquestionably obvious purpose of displaying her physical proportions, for she was only on the stage a very short time in which nothing was done, but the coarse, ungentlemanly, unprofessional, disrespectful, impolite, and vulgar business of slapping the girl on the arm and forcibly on the back was attempted. And this is supposed to be an age of "Polite Vaudeville!"

The man sang mechanically, "Take It From Me," after which the girl returned in male attire, copying the dress of the man exactly—Tuxedo and another cap! Just where, or why, or how, the clothes happened to be in the restaurant and for what purpose, reason or circumstance the girl made these various changes, was not told in either word, song or story.

A double dance was done in which the girl turned her back to the audience, put her hands in her pants pockets, pulling up her coat to do so, and slightly bending over, displayed that part of her anatomy that had better remained covered. The pants were very tight and the girl very big, and the audience indulged in a very broad laugh of the derisive quality. The business was repeated and the man gazed at the exposed rotundity several times, and once or twice put his hands forward as if about to touch it, all of which is quite vulgar and decidedly out of place on the stage or anywhere else.

For a finish the two donned boxing gloves and did a burlesque bout in which the man slaps the girl in the face a number of times and she wallops him for the finish, a fall being done against the drop.

The act is vulgar, unesthetic, coarse and lacks class and refinement; the two could do so much better, that it would be to their advantage, and to vaudeville's improvement, if they would get busy. H. W. M.

### ROYAL HARMONISTS

Theatre—City.

Style—Singing.

Time—Six minutes.

Setting—Two.

Three men and two women in Neapolitan costumes who sing operatic airs, "Giannina Mia," "The Road to Mandalay," "Oh Marie," "Fanciful, Fanciful," the Toreador song from "Carmen," and the prison scene from "Il Trovatore."

The blonde soprano sings so very sharp that she seems to be tone deaf. The quintette made a lot of noise, but were unsuccessful in impressing those assembled that they did much singing either from an artistic or applause standpoint.

An exception was the rendition of "The Road to Mandalay," which was the best thing in the act. H. W. M.

## FRED JARVIS and HARRISON FREDERICA

"LONESOME"

Now playing Pantages Circuit. Booked direct. Answer: Money and advanced consecutive bookings.



## BURLESQUE REVIEWS

(Continued from Page 14)

## "PEEK-A-BOO"

(Continued from page 14)

The show is made up of fine comedy scenes and specialties.

Miss Wheeler and Jack Edwards offered a classy singing and dancing specialty early in the show that scored.

Clark and McCullough, assisted by Miss Earl, worked up a lot of laughs shortly after the comedians' entrance. Clark and McCullough then followed with a specialty that more than pleased.

The "lion" scene was next and it proved a success.

Edwards went big with his singing and dancing specialty in one.

The "fight club" scene created plenty of excitement and amusement.

Miss Earl offered two numbers in her specialty in one, that were well received and cleverly rendered.

The "Melody Dream Girl" number was well staged and excellently given by Wally Sharples. During the number, two extension runways were pushed out on the stage from a drop in one, over the audience, one on either side of stage. Miss Wheeler appeared on one runway, she sang the chorus of "Margie," followed by Miss Stanley on the other, singing "Sweet Adeline." Miss Angel appeared next, offering "Peggy O'Neil." Miss Anderson was next, she sang "Cherie," and Miss Earle gave a bit of "Rose of Washington." They then appeared on the stage with Sharples in singing the chorus. It is a fine number and a novelty.

Frank Sabini, assisted by Eddie O'Rourke, a chap with a fine voice, and a young man in the pit, did a comedy, singing and musical specialty, that was well liked.

The "Syncopated Wedding" number, the finale of the first act, was the big number of the show. It is handsomely costumed, beautifully staged and led by Miss Anderson, who was the bride. Miss Stanley was cupid, and Jim Buckley, the bridegroom. The entire company took part in this, all wearing white costumes, including the Musical Spillers. The five young men, however, wore dress suits which made fine contrast to the others in white.

The "Toy Fantasy," a clever scene, staged by Aurelio Coccia, will no doubt be the talk of Broadway. It, too, is a big novelty for burlesque and a great scene, cleverly carried out by those who appeared in it.

Clark and McCullough put over their specialty in one with a bang, giving three parodies that were a hit.

The "bedroom" scene was crowded with comedy situations and was well carried out. The High Steppers, in their dancing specialty, was awarded a fine round of applause.

The White Way Trio, Buckley, Sharples and Eddie Bisland, put over a singing specialty of five good numbers, working in one. The boys have good voices, sing and harmonize well.

The Seven Musical Spillers do their specialty in the last scene and played their instruments as they never did before.

Eary and Eary, a man and woman, in a contortion act, do all sorts of clever stunts through rings.

The male members, in a comedy scene called "World's Worst Zouaves," finished a great comedy show and sent the audience out with a smile.

"Peek-A-Boo" has enticing melodies, spectacular scenic and electrical effects, both novel and original, smartly arranged numbers and a chorus that has not alone been picked for good looks but for their dancing. It's a great comedy and singing show and will give any of the Broadway Summer shows a big run on its merits.

Jean Bedini has put over another success and the biggest thing burlesque has ever seen.

Sid.

## HOLLAND AND ODON OPEN

Holland and Odon will open on the Sabotsky time in Philadelphia May 30. They closed a successful season at Miner's Bronx with the "Lew Kelly Show" last Saturday night.

## SEYMORE AND ALLEN SIGN

Harry Seymore and Rose Allen last season with the "Cute Cuties," have signed contracts to go with Mike Kelly's "Cabaret Girls."

## MRS. NELMS IN HOSPITAL

Mrs. Larry Nelms, wife of the manager for the Rose Sydel Co. is under treatment at the Forest Hill Hospital, Providence, R. I. Mr. Nelms is in constant attendance.

## "FAIR WEEK" RENAMED

"Fair Week" a Hynicka and Herk show has been re-named "Cuddle-Up." This show will take the place of the "Powder Puff Revue" franchise. Jean Bedini will produce the show.

## BURLESQUE ROUTES

## COLUMBIA WHEEL

Flashlights of 1920—Gayety, Boston, 16-21.

Jingle Jingle—Gayety, Buffalo, 16-21.

Peek-a-Boo—Columbia, New York, May 16, indef.

Rose Sydel's London Belles—Casino, Brooklyn, 16-21.

Town Scandals—Columbia, Chicago, 16-21.

## FLORIDA BACK IN NEW YORK

George Florida returned to New York last week, having closed his season ahead of Savage's "Shavings," which closed a four months' run Saturday night at the Powers' Theatre, Chicago. He will go out next season in the same capacity with "Shavings" on a Coast trip.

## ELIZABETH JORDON FOR B'SQUE.

CHICAGO, Ill., May 16.—Elizabeth Jordan, who has been seen as prima donna for the past year with local musical revues, announces that next season she has signed to appear as prima donna with burlesque. Miss Jordan signed a three year contract with Irons & Clamage.

## GERARD BUYS "FOLLIES"

Barney Gerard purchased last week the entire production of the "Ziegfeld Follies," which he will put on the Columbia Circuit next season with his "Follies of the Day." The production's cost originally is said to have been over \$100,000.

## EISEMAN AT THE BROADWAY

Jules Eiseaman, the well-known director, took charge of the orchestra at the Broadway Theatre Monday, May 2. He is planning to treat his audiences to an unusual musical offering.

## COOPER'S BROTHER DIES

Issy Stevens, brother of Jimmy Cooper, last season with the "Beauty Revue" died at his home in Kansas City, Mo., May 3, of pneumonia, after two days' illness. He was thirty years of age and controlled a chain of drug stores in his home city.

## HAZEL LORRAINE ON VACATION

GREAT KILLS, S. I., May 9.—Hazel Lorraine is at her new home here, where she will spend the summer. Miss Lorraine closed her season with the "Hastings Big Show" in Boston a week ago.

## FLO DAVIS TO MARRY

Flo Davis has closed with "Hanky Panky" a vaudeville act. She is to be married this week and will retire from show business. Miss Davis was with several of James E. Coopers shows in the past season.

## CLUB NIGHT AT COLUMBIA

Tuesday night was Burlesque Club night at the Columbia. Three hundred seats were sold to members of the club and their friends, who attended the theatre and witnessed Jean Bedini's new "Peek-A-Boo."

## TRENT AND BURNETTE IN VAUDE.

Don Trent and Blanche Burnette will open next week in a vaudeville act, written by Billy K. Wells. They have signed with James E. Cooper for next season.

## SHUBERT TO WRITE "JAMBOREE"

Hughy Shubert will write the special music and direct the orchestra again this year for the burlesque "Jamboree," at the Columbia Theatre, to be held June 12.

## NEW NAMES FOR SHOWS

The names of Hurtig and Seamons shows next season are the "Greenwich Village Revue," "Tick Tack Toe," "Odds and Ends" and the "Big Wonder Show."

## VACATION FOR THE PENNYS

Frank Penny and Mae Stanley (Mrs. Penny) are spending a few weeks in the Thousand Islands.

## EQUITY FILES BRIEF

(Continued from page 5)

per cent) of the present large American investment, at work here, neither a footage tax, a specific tax nor an ad valorem tax based upon foreign cost is practical or of any substantial value. The footage tax would be inequitable because of the wide variation in the footage cost. This applies also to a specific tax. An ad valorem tax based on foreign cost means practically nothing.

In the case of "Passion" which played two weeks at the Capitol Theatre in New York to an excess of \$100,000 an ad valorem duty at fifty per cent (50 per cent) of its foreign cost would yield less than \$10,000. Obviously, such a tax means neither revenue nor protection. If, however, a sixty per cent (60 per cent) ad valorem tax based upon the value at the place of import is assessed, then we have the following figures:

If the value in the United States, that is, the re-production cost is \$500,000, the duty would be \$300,000. The cost of the picture in Germany was, at the outside, \$20,000. The total cost, therefore, to either a German or a citizen of the United States who made such a picture as that abroad would be \$320,000 laid down in the United States, and even at that price, considering that the cost in the United States of making such a picture is \$500,000, the foreign producer would have a margin of \$180,000 as against the producer here, or a margin of about one-third based on American costs.

Such a duty is practical as the Secretary of the Treasury can easily formulate regulations which will determine the replacement cost in the United States.

In considering the foreign situation it must be remembered that the United States will shortly have to compete with the films of Italy and France, and that all of such competitive pictures will, with exchange far below normal, be made at from one-twentieth to one-third the cost in the United States.

Unless the independent exhibitor is protected the motion picture industry in the United States must necessarily pass into the hands of a few firms which will control production, distribution and exhibition with a consequent power of regulation of the price of admission, so that the public will obtain no advantage at all from their ability to have their pictures made abroad

for a small per cent of the cost of making them here.

And it should be remembered that it is not going to benefit American industry generally, already maintaining the position of its home market with difficulty, to have the consumers of the United States, week in and week out, become accustomed to "Made in Germany," and to be made the subject of the immense volume of indirect propaganda relating to foreign products which is now being prepared for use in the pictures to be made in Germany for the foreign market.

The following is submitted as the possible revenue obtainable from 10 super-specials and 75 specials based on average cost, at Port of Entry; Super-specials estimated at \$500,000 and specials at \$250,000.

60 per cent ad valorem on gross cost of \$23,750,000 is \$14,250,000.

50 per cent ad valorem on gross cost of \$23,750,000 is \$11,875,000.

40 per cent ad valorem on gross cost of \$23,750,000 is \$9,500,000.

The preceding figures show that even the highest of these duties will not be prohibitive.

The duty (under the present tariff rate) on the average imported film is less than \$250, yet every imported super-special, if made in this country, would keep one American million-dollar-or-more studio, and many accessory plants, busy for six months and give employment to from 100 to 7,000 people for the whole or a part of that time.

The producers of the United States and the men and women on its motion picture stage have led the way in making motion pictures the most popular form of present day entertainment. Their investment and livelihood are entitled to reasonable protection. It is unfair that tens of millions of dollars of invested capita be placed in jeopardy. It is not only unjust but impossible for American artists to compete with European actors who work for ten cents a day. The new tariff bill should provide both protection and revenue, and a 60 per cent ad valorem tax based upon re-production cost at port of entry will wholly accomplish the latter result and in some measure the former.

Respectfully submitted,  
PAUL N. TURNER, Counsel.

## ABOUT YOU! AND YOU!! AND YOU!!!

William Seabury is back in New York, his act having completed a tour of the Orpheum time.

William Kent has been signed by Charles Dillingham to appear in a production next season.

Violet "Gypsy" Woods has joined "Harmony Junction" and opens on the Poli time this week at New Haven.

Vallie Belasco Martin has been engaged for a new act to be produced by Al Harris entitled "A Pair of Cabs," placed by Lillian Bradley.

Jack Hazzard has been signed by Carle Carlton to appear in his production with Charles B. Dillingham featuring Julia Sanderson.

Fiske and Fallon will open on the Loew time on August 28th, and Keefe and Lillie will open on the same circuit on June 6th, both acts booked through Al Grossman.

Billy Demarest, of Demarest and Collette, is parading around with several marks on his face, as a result of injuries received on Monday afternoon from working in the George N. Brown act at the Fordham Theatre.

Frederick Stanhope of the general producing staff of the Shuberts sailed on the Olympic last week for England and will visit France, Belgium and Italy in a search for new plays.

Lillian Stuart is now playing with the Alcazar Stock Company in San Francisco; she was formerly with the Briscoe Stock Company at San Diego, California.

Ned Wayburn will produce a new musical play in the Fall entitled "Fancy That," the book and lyrics have been written by George E. Stoddard and George Terwillinger, music by George Spink.

Etta Harrigan who has been playing clubs around New York the past season and who has booked for a revue at Atlantic City, cancelled the revue and left for Boston to appear at Healy's.

Carle Carlton has engaged John E. Hazzard to appear with Julia Sanderson in the new musical production which will mark the latter's advent as a star under the Carlton banner this season. The contract was signed by arrangement with Charles B. Dillingham.

Lillian Cutler and Florence Rehan formerly of the Four Ushers, and Pauline Cushman and Ruth Shoemaker, have formed a new quartette to be known as the "Four Melody Misses;" the act opens around New York next week; direction of Tom Rooney.

The Rialto Versatile Five, who are appearing at the Palace this week in Pearl Regay's act, have been routed to appear at out-of-town dates for a period of five weeks which was previously destined for houses around New York. They will return to Keith's 81st St. Theatre week of June 27.



## VAUDEVILLE BILLS

(Continued from Page 21)

dious Chaps & Maids. (Second Half)—Alero—Ahern & Peterson—Frank Farron—Van Cello & Mary.

## SARATOGA, L. H.

Ben Smith—Crosby & Co.—Lyons & Yosco.

## SHENANDOAH.

(First Half)—Elliot & West—Nita Johnson & Co.—Harry Johnson—Loretta's Bears. (Second Half)—Rube, Walman—Mack & Hastings—McLaughlin & Evans—Bud Snyder Co.

## TORONTO.

Fred Hughes—Mildred Parker—Whitfield & Ireland—Lloyd Nevada—Thos., Hoier Co.

## POLI'S CIRCUIT

Week May 16

## BRIDGEPORT.

Poli (First Half)—4 Organdie Girls—Leona Varvara—Higson & Price—Nelson & Madison—Josie Rooney & Co. (Second Half)—Sasha Platov & Co.—Walsh, Mealey & Montrose—Three Chims—Bessie & Baird—4 Ortons.

Plaza (First Half)—Dave Winnie—Toy Shop—Hoster & Huston—Cotter & Bolden Trio. (Second Half)—Fay & Florence—Williams & West—Fisher & Gilmore—Castell Campbell.

## HARTFORD.

Capital (First Half)—Donald Sisters—Cooper & Lane—Tempest & Sunshine—Bessie & Baird—4 Ortons. (Second Half)—2 Stenards—Allen & Cantor—Lella Shaw & Co.—Boyle & Bennett—Frances Mink Co.

Palace (First Half)—Miss Ioleen—Moore & Fields—3 Chums—Fisher & Gilmore—Welsh, Mealan & Montrose. (Second Half)—Donald Sisters—Leon Vavara—Gibson & Price—Josie Rooney & Co.—Cooper & Lane—Lamont Trio.

Bijou (First Half)—Fay & Florence—Williams & West—Moonbeams—Allen & Cantor—Casting Campbell. (Second Half)—Dave Winnie—Geo. F. Hall—4 Organdie Girls—Hoster & Huston—Harmony Junction.

## SPRINGFIELD.

Palace (First Half)—Jordan Girls—Fan O'Brien Co.—Tonia Grey Co.—Tony & Brown—Flier Trio. (Second Half)—Floto Brothers—Chas. & C. McNaughton—Cotter Bolden Trio—Clinton & Rooney—John F. Conroy Co.

## SCRANTON.

Poli (First Half)—Janier Brothers—Nelson Waring—Archer & Belford—Coogan & Casey—Cresole Cocktail. (Second Half)—The Bradnas—Lewis & Norton—Hazel Harrington—Kaufman & Lillian—Renee Robert Revue.

## WORCESTER.

Poli (First Half)—2 Stenards—Silk & Satin—

## WALLA WALLA &amp; YAKIMA.

Pantages—Ambler Brothers—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thorton Flynn & Co.—Dowling's Circus.

## SEATTLE.

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochiti.

## VICTORIA.

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

## VANCOUVER.

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

## TACOMA.

Pantages—Gray & Askin—Fern. Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

## PORTLAND.

Pantages—Claire & Atwood—Coleman, Goetsen & Co.—Jed's Vacation—Diana Bonhair—Paynton & Ward—The Liberty Girls.

## TRAVEL.

Pantages—Clifford Bothwell—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

## SAN FRANCISCO.

Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

## OAKLAND.

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Jee Thomas Saxotet—Sosman & Sloan—Mme. Zuleika & Co.

## LOS ANGELES.

Pantages—Rose, Ellis & Rose—Binehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michells Bros.—Rhoda's Elephants.

## SAN DIEGO.

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Britt Wood—The House of David Band.

## LONG BEACH.

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svenegall—Meyer's, Burns & O'Brien—Cevenne Troupe.

## SALT LAKE.

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly.

## OGDEN.

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Mariza Rehn—Quinn & Caverly—September Morn.

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Plaza (First Half)—The Rey-O-Lite—Geo. F. Hall—Stanley & Olsen—Boyle & Bennett—France Ming & Boys. (Second Half)—Geo. & N. Foster—Bonner & Power—Moonbeams—Moore & Fields—Past, Present & Future.

## WILKES BARRE.

Poli (First Half)—The Branas—Lewis & Norton—Hazel Harrington—Kaufman & Lillian—Renee Robert Revue. (Second Half)—Janier Brothers—Nelson Waring—Archer & Belford—Coogan & Casey—Cresole Cocktails.

## WATERBURY.

Poli (First Half)—Floto Brothers—Chas. & C. McNaughton—G. & L. Garden—Marguerite Padula—Princess Wah Letka. (Second Half)—Miss Ioleen—Fan O'Brien Co.—Princess Wah Letka—Tony & Brown—Toy Shop.

## PANTAGES CIRCUIT

## MINNEAPOLIS.

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

## WINNIPEG.

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

## REGINA &amp; SASKATOON.

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

## CALGARY, CAN.

Pantages—Amorous & Obey—Holles Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

## GREAT FALLS &amp; HELENA.

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Hase—Japanese Romance.

## BUTTE &amp; HELENA.

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Baro—Making Movies.

## SPOKANE.

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

## DENVER.

Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

## MARCUS LOEW CIRCUIT

## NEW YORK CITY

American (First Half)—Gillette—Romas Troupe—Mabel Harper & Co.—Robert Reilly & Co.—Cortez & Ryan—Murray & Lane—Bryant & Stewart—King Bros. (Last Half)—Kitaro Japs—Harry White—Kaisha & Co.—Shannon & Norman—Chisholm & Breen—Harry Zoop Welsh & Co.

Victoria (First Half)—Michon Bros.—Harry West & Chums—Chisholm & Breen—Cooper & Ricardo—Kaisha & Co. (Last Half)—Francis & Wilson—Jimmy Reynolds—Fashion Revue of 1921—Halley & Noble—Erford's Golden Whirl.

Lincoln Sq. (First Half)—Bollinger & Reynolds—Arthur Lloyd—Cardo & Noll—Harry Welsh & Co.—Grace Ayres & Bro. (Last Half)—3 Cliffords—Cecilia Weston & Co.—G. Swayne Gordon & Co.—Adrian.

Greeley Sq. (First Half)—Francis & Wilson—Carmen Eccelle—Weber, Taylor & Hicks—Chapman & King—Jimmy Reynolds—Wonder Girl. (Last Half)—Paul Earl—Curtis & Fitzgerald—Lester & McAvoy—Sig. Franks & Co.

Delancey St. (First Half)—Ada Norine—Stanley & Coffrey—G. Swayne Gordon & Co.—Dixie Four—Kitaro Japs. (Last Half)—Gaby Bros.—Mabel Harper & Co.—Fred Weber & Co.—Weber, Taylor & Hicks.

Orpheum (First Half)—Gaby Bros.—Lillian Devere—Fred Weber & Co.—Wilson & McAvoy—Royal Harmony 5. (Last Half)—Michon Bros.—Nada Norine—Chick & Tiny Harvey—Bryant & Stewart—Tid Bits.

Boulevard (First Half)—De Pierre Trio—Shannon & Norman—Chas. Deland & Co.—Cecilia Weston & Co.—Dancers Supreme. (Last Half)—Sinclair & Grey—Arthur Lloyd—Le Van & Devine—Dixie 4—Elizabeth Salti & Co.

Ave. B (First Half)—Al Libby—Overholt & Young—Adrian. (Last Half)—Hawthorne & Cook.

## BROOKLYN, N. Y.

Metropolitan (First Half)—3 Cliffords—Leonard & Porroy—Fashion Revue of 1921—Baker & Rogers—Sig. Franks & Co. (Last Half)—King Bros.—Harry West & Chums—Murray & Lane—Cooper & Ricardo—Royal Harmony 5.

(Continued on page 31)

## NEW ACTS

## DIXON &amp; PALACE GIRLS

Theatre—Hamilton.

Style—Singing and dancing.

Time—Fourteen minutes.

Setting—Full stage.

As a rule, a lot of publicity is a handicap to a performer that opens in a new act, but it must be said that Harland Dixon and the sixteen London Palace girls have delivered the goods as far as ability and drawing power is concerned. It was indeed unusual to see an act with the amount of people that were in this offering, that didn't feature a lavish setting, and a wonderful wardrobe. In fact, with this turn, wardrobe and setting seemed to be a minor consideration.

The Sixteen Palace Girls have already scored with their ability in "Tip-Top." Dixon will be more familiar to patrons of vaudeville who rarely go to productions as formerly of Doyle and Dixon.

He starts the act in street clothes, doing a number about "What Are the Wild Waves Saying?" the girls coming in vocally for a second chorus while Dixon dances, and the entire troupe dancing for the third chorus. The next number is in formal day dress by Dixon doing a "Good-Night" number, which, lyrically, is none too strong. An eccentric dance with a cane follows the number, done by Dixon.

The tap dancing, which has really won the girls their popularity, follows, all sixteen participating, attired in gingham frocks. This is done ensemble, and with two girls dropping out of line at a time doing tap specialties, with clogs. This would be about the proper place to speak of the line formation of the girls. It is doubtful if a second lieutenant could have taken more care as to detail in drilling, than did whoever directed these girls in their numbers. Every line, tap, lifting of the foot, and other pieces of business are done in perfect unity.

But it might be proper to also mention to the girls here, that in American vaudeville, it is customary to take bows. The girls seem to have the idea that once their work was done, they were through. In fact, after the gingham number, Dixon did a Chinese dance, and then the girls and Dixon did the last number. The audience was applauding for more, or at least bows, but according to an explanation made by Harland, half of the girls were already undressed and in their dressing rooms.

The act is speed from start to finish. It can't miss. G. J. H.

## METROPOLITAN DANCERS

Theatre—Audubon.

Style—Dancing.

Time—Fourteen minutes.

Setting—Three (special).

Seven people, four of them girls, are in this act. The odd girl is a solo dancer who appears in two numbers by herself, and with the rest of the company in the closing number. This girl features toe work and kicking in her solos, but does them only fairly well.

Most of the other numbers are done in sextette, with the three couples participating. The closing number, featuring a very good Russian dance by one of the cast is the most effective and really carries the act over. G. J. H.

## McGRATH AND DEEDS

Theatre—Proctor's 58th St.

Style—Singing.

Time—Twelve minutes.

Setting—One.

These two offer a straight singing routine. The team consists of two young men, one somewhat short in stature, and very high in voice. They make a neat appearance and deliver their numbers effectively. They'll do well along the three-a-day route, or an early spot in the big houses. G. J. H.

## MARY AND AL ROYCE

Theatre—Proctor's 58th Street.

Style—Singing, talking, boxing.

Time—Seventeen minutes.

Setting—Special in "one."

A badly hung drop representing a restaurant with cut door was seen and through it a rather well developed blonde in a dress of gray lined with blue, a small white apron with blue ribbon rosette, black slippers and black stockings and carrying a napkin, was seen as a waitress, pushing the fellow in Tuxedo and cloth cap, with the peak on the side, out. Why she was pushing him out was not made definitely apparent, nor was it at all apparent to this writer why anyone should have elected to wear a cap with a Tuxedo suit, though there may be some new over-night styles concerning which the reviewer is not up on.

Some talk followed which brought a few laughs, after which the girl made an exit and the man indulged in some remarks, you could hardly call it a monologue. It seemed very obviously for the purpose of giving the girl time to make a change, and she returned in an extremely low cut and quite short dress of black and jet for the unquestionably obvious purpose of displaying her physical proportions, for she was only on the stage a very short time in which nothing was done, but the coarse, ungentelemanly, unprofessional, disrespectful, impolite, and vulgar business of slapping the girl on the arm and forcibly on the back was attempted. And this is supposed to be an age of "Polite Vaudeville!"

The man sang mechanically, "Take It From Me," after which the girl returned in male attire, copying the dress of the man exactly—Tuxedo and another cap!

Just where, or why, or how, the clothes happened to be in the restaurant and for what purpose, reason or circumstance the girl made these various changes, was not told in either word, song or story.

A double dance was done in which the girl turned her back to the audience, put her hands in her pants pockets, pulling up her coat to do so, and slightly bending over, displayed that part of her anatomy that had better remained covered. The pants were very tight and the girl very big, and the audience indulged in a very broad laugh of the derisive quality. The business was repeated and the man gazed at the exposed rotundity several times, and once or twice put his hands forward as if about to touch it, all of which is quite vulgar and decidedly out of place on the stage or anywhere else.

For a finish the two donned boxing gloves and did a burlesque bout in which the man slaps the girl in the face a number of times and she wallops him for the finish, a fall being done against the drop.

The act is vulgar, unesthetic, coarse and lacks class and refinement; the two could do so much better, that it would be to their advantage, and to vaudeville's improvement, if they would get busy.

H. W. M.

## ROYAL HARMONISTS

Theatre—City.

Style—Singing.

Time—Six minutes.

Setting—Two.

Three men and two women in Neapolitan costumes who sing operatic airs, "Giannina Mia," "The Road to Mandalay," "Oh Marie," "Fanculi, Fanculi," the Toreador song from "Carmen," and the prison scene from "Il Trovatore."

The blonde soprano sings so very sharp that she seems to be tone deaf. The quintette made a lot of noise, but were unsuccessful in impressing those assembled that they did much singing either from an artistic or applause standpoint.

An exception was the rendition of "The Road to Mandalay," which was the best thing in the act. H. W. M.

## FRED JARVIS and HARRISON FREDERICA

## "LONESOME"

Now playing Pantages Circuit. Booked direct. Answer: Money and advanced consecutive bookings.



## BURLESQUE REVIEWS

(Continued from Page 14)

### "PEEK-A-BOO"

(Continued from page 14)

The show is made up of fine comedy scenes and specialties.

Miss Wheeler and Jack Edwards offered a classy singing and dancing specialty early in the show that scored.

Clark and McCullough, assisted by Miss Earl, worked up a lot of laughs shortly after the comedians' entrance. Clark and McCullough then followed with a specialty that more than pleased.

The "lion" scene was next and it proved a success.

Edwards went big with his singing and dancing specialty in one.

The "fight club" scene created plenty of excitement and amusement.

Miss Earl offered two numbers in her specialty in one, that were well received and cleverly rendered.

The "Melody Dream Girl" number was well staged and excellently given by Wally Sharples. During the number, two extension runways were pushed out on the stage from a drop in one, over the audience, one on either side of stage. Miss Wheeler appeared on one runway, she sang the chorus of "Margie," followed by Miss Stanley on the other, singing "Sweet Adeline." Miss Angel appeared next, offering "Peggy O'Neil." Miss Anderson was next, she sang "Cherie," and Miss Earle gave a bit of "Rose of Washington." They then appeared on the stage with Sharples in singing the chorus. It is a fine number and a novelty.

Frank Sabini, assisted by Eddie O'Rourke, a chap with a fine voice, and a young man in the pit, did a comedy, singing and musical specialty, that was well liked.

The "Syncopated Wedding" number, the finale of the first act, was the big number of the show. It is handsomely costumed, beautifully staged and led by Miss Anderson, who was the bride. Miss Stanley was cupid, and Jim Buckley, the bridegroom. The entire company took part in this, all wearing white costumes, including the Musical Spillers. The five young men, however, wore dress suits which made fine contrast to the others in white.

The "Toy Fantasy," a clever scene, staged by Aurelio Coccia, will no doubt be the talk of Broadway. It's too, is a big novelty for burlesque and a great scene, cleverly carried out by those who appeared in it.

Clark and McCullough put over their specialty in one with a bang, giving three parodies that were a hit.

The "bedroom" scene was crowded with comedy situations and was well carried out.

The High Steppers, in their dancing specialty, was awarded a fine round of applause.

The White Way Trio, Buckley, Sharples and Eddie Bisland, put over a singing specialty of five good numbers, working in one. The boys have good voices, sing and harmonize well.

The Seven Musical Spillers do their specialty in the last scene and played their instruments as they never did before.

Eary and Eary, a man and woman, in a contortion act, do all sorts of clever stunts through rings.

The male members, in a comedy scene called "World's Worst Zouaves," finished a great comedy show and sent the audience out with a smile.

"Peek-A-Boo" has enticing melodies, spectacular scenic and electrical effects, both novel and original, smartly arranged numbers and a chorus that has not alone been picked for good looks but for their dancing. It's a great comedy and singing show and will give any of the Broadway Summer shows a big run on its merits.

Jean Bedini has put over another success and the biggest thing burlesque has ever seen.

### HOLLAND AND ODOM OPEN

Holland and Odom will open on the Sabotsky time in Philadelphia May 30. They closed a successful season at Miner's Bronx with the "Lew Kelly Show" last Saturday night.

### SEYMORE AND ALLEN SIGN

Harry Seymore and Rose Allen last season with the "Cute Cuties," have signed contracts to go with Mike Kelly's "Cabaret Girls."

### MRS. NELMS IN HOSPITAL

Mrs. Larry Nelms, wife of the manager for the Rose Sydel Co. is under treatment at the Forest Hill Hospital, Providence, R. I. Mr. Nelms is in constant attendance.

### "FAIR WEEK" RENAMED

"Fair Week" a Hynicka and Herk show has been re-named "Cuddle-Up." This show will take the place of the "Powder Puff Revue" franchise. Jean Bedini will produce the show.

## BURLESQUE ROUTES

### COLUMBIA WHEEL

Flashlights of 1920—Gayety, Boston, 16-21. Jingle—Gayety, Buffalo, 16-21. Peek-a-Boo—Columbia, New York, May 16, indef. Rose Sydel's London Belles—Casino, Brooklyn, 16-21. Town Scandals—Columbia, Chicago, 16-21.

### FLORIDA BACK IN NEW YORK

George Florida returned to New York last week, having closed his season ahead of Savage's "Shavings," which closed a four months' run Saturday night at the Powers' Theatre, Chicago. He will go out next season in the same capacity with "Shavings" on a Coast trip.

### ELIZABETH JORDON FOR B'SQUE.

CHICAGO, Ill., May 16.—Elizabeth Jordan, who has been seen as prima donna for the past year with local musical revues, announces that next season she has signed to appear as prima donna with burlesque. Miss Jordan signed a three year contract with Irons & Clamage.

### GERARD BUYS "FOLLIES"

Barney Gerard purchased last week the entire production of the "Ziegfeld Follies," which he will put on the Columbia Circuit next season with his "Follies of the Day." The production's cost originally is said to have been over \$100,000.

### EISEMAN AT THE BROADWAY

Jules Eiseman, the well-known director, took charge of the orchestra at the Broadway Theatre Monday, May 2. He is planning to treat his audiences to an unusual musical offering.

### COOPER'S BROTHER DIES

Issy Stevens, brother of Jimmy Cooper, last season with the "Beauty Revue" died at his home in Kansas City, Mo., May 3, of pneumonia, after two days' illness. He was thirty years of age and controlled a chain of drug stores in his home city.

### HAZEL LORRAINE ON VACATION

GREAT KILLS, S. I., May 9.—Hazel Lorraine is at her new home here, where she will spend the summer. Miss Lorraine closed her season with the "Hastings Big Show" in Boston a week ago.

### FLO DAVIS TO MARRY

Flo Davis has closed with "Hanky Panky" a vaudeville act. She is to be married this week and will retire from show business. Miss Davis was with several of James E. Coopers shows in the past season.

### CLUB NIGHT AT COLUMBIA

Tuesday night was Burlesque Club night at the Columbia. Three hundred seats were sold to members of the club and their friends, who attended the theatre and witnessed Jean Bedini's new "Peek-A-Boo."

### TRENT AND BURNETTE IN VAUDE.

Don Trent and Blanche Burnette will open next week in a vaudeville act, written by Billy K. Wells. They have signed with James E. Cooper for next season.

### SHUBERT TO WRITE "JAMBOREE"

Hughy Shubert will write the special music and direct the orchestra again this year for the burlesque "Jamboree," at the Columbia Theatre, to be held June 12.

### NEW NAMES FOR SHOWS

The names of Hurtig and Seamon's shows next season are the "Greenwich Village Revue," "Tick Tack Toe," "Odds and Ends" and the "Big Wonder Show."

### VACATION FOR THE PENNYS

Frank Penny and Mae Stanley (Mrs. Penny) are spending a few weeks in the Thousand Islands.

## EQUITY FILES BRIEF

(Continued from page 5)

per cent) of the present large American investment at work here, neither a footage tax, a specific tax nor an ad valorem tax based upon foreign cost is practical or of any substantial value. The footage tax would be inequitable because of the wide variation in the footage cost. This applies also to a specific tax. An ad valorem tax based on foreign cost means practically nothing.

In the case of "Passion" which played two weeks at the Capitol Theatre in New York to an excess of \$100,000 an ad valorem duty at fifty per cent (50 per cent) of its foreign cost would yield less than \$10,000. Obviously, such a tax means neither revenue nor protection. If, however, a sixty per cent (60 per cent) ad valorem tax based upon the value at the place of import is assessed, then we have the following figures:

If the value in the United States, that is, the re-production cost is \$500,000, the duty would be \$300,000. The cost of the picture in Germany was, at the outside, \$20,000. The total cost, therefore, to either a German or a citizen of the United States who made such a picture as that abroad would be \$320,000 laid down in the United States, and even at that price, considering that the cost in the United States of making such a picture is \$500,000, the foreign producer would have a margin of \$180,000 as against the producer here, or a margin of about one-third based on American costs.

Such a duty is practical as the Secretary of the Treasury can easily formulate regulations which will determine the replacement cost in the United States.

In considering the foreign situation it must be remembered that the United States will shortly have to compete with the films of Italy and France, and that all of such competitive pictures will, with exchange far below normal, be made at from one-twentieth to one-third the cost in the United States.

Unless the independent exhibitor is protected the motion picture industry in the United States must necessarily pass into the hands of a few firms which will control production, distribution and exhibition with a consequent power of regulation of the price of admission, so that the public will obtain no advantage at all from their ability to have their pictures made abroad.

for a small per cent of the cost of making them here.

And it should be remembered that it is not going to benefit American industry generally, already maintaining the position of its home market with difficulty, to have the consumers of the United States, week in and week out, become accustomed to "Made in Germany," and to be made the subject of the immense volume of indirect propaganda relating to foreign products which is now being prepared for use in the pictures to be made in Germany for the foreign market.

The following is submitted as the possible revenue obtainable from 10 super-specials and 75 specials based on average cost, at Port of Entry; Super-specials estimated at \$500,000 and specials at \$250,000.

60 per cent ad valorem on gross cost of \$23,750,000 is \$14,250,000.

50 per cent ad valorem on gross cost of \$23,750,000 is \$11,875,000.

40 per cent ad valorem on gross cost of \$23,750,000 is \$9,500,000.

The preceding figures show that even the highest of these duties will not be prohibitive.

The duty (under the present tariff rate) on the average imported film is less than \$250, yet every imported super-special, if made in this country, would keep one American million-dollar-or-more studio, and many accessory plants, busy for six months and give employment to from 100 to 7,000 people for the whole or a part of that time.

The producers of the United States and the men and women on its motion picture stage have led the way in making motion pictures the most popular form of present day entertainment. Their investment and livelihood are entitled to reasonable protection. It is unfair that tens of millions of dollars of invested capita be placed in jeopardy. It is not only unjust but impossible for American artists to compete with European actors who work for ten cents a day. The new tariff bill should provide both protection and revenue, and a 60 per cent ad valorem tax based upon re-production cost at port of entry will wholly accomplish the latter result and in some measure the former.

Respectfully submitted,  
PAUL N. TURNER, Counsel.

## ABOUT YOU! AND YOU!! AND YOU!!!

William Seabury is back in New York, his act having completed a tour of the Orpheum time.

William Kent has been signed by Charles Dillingham to appear in a production next season.

Violet "Gypsy" Woods has joined "Harmony Junction" and opens on the Poli time this week at New Haven.

Vallie Belasco Martin has been engaged for a new act to be produced by Al Harris entitled "A Pair of Cabs," placed by Lillian Bradley.

Jack Hazzard has been signed by Carle Carlton to appear in his production with Charles B. Dillingham featuring Julia Sanderson.

Fiske and Fallon will open on the Loew time on August 28th, and Keefe and Lillie will open on the same circuit on June 6th, both acts booked through Al Grossman.

Billy Demarest, of Demarest and Collette, is parading around with several marks on his face, as a result of injuries received on Monday afternoon from working in the George N. Brown act at the Fordham Theatre.

Frederick Stanhope of the general producing staff of the Shuberts sailed on the Olympic last week for England and will visit France, Belgium and Italy in a search for new plays.

Lillian Stuart is now playing with the Alcazar Stock Company in San Francisco; she was formerly with the Briscoe Stock Company at San Diego, California.

Ned Wayburn will produce a new musical play in the Fall entitled "Fancy That;" the book and lyrics have been written by George E. Stoddard and George Terwillinger, music by George Spink.

Etta Harrigan who has been playing clubs around New York the past season and who has booked for a revue at Atlantic City, cancelled the revue and left for Boston to appear at Healy's.

Carle Carlton has engaged John E. Hazzard to appear with Julia Sanderson in the new musical production which will mark the latter's advent as a star under the Carlton banner this season. The contract was signed by arrangement with Charles B. Dillingham.

Lillian Cutler and Florence Rehan formerly of the Four Ushers, and Pauline Cushman and Ruth Shoemaker, have formed a new quartette to be known as the "Four Melody Misses;" the act opens around New York next week; direction of Tom Rooney.

The Rialto Versatile Five, who are appearing at the Palace this week in Pearl Regay's act, have been routed to appear at out-of-town dates for a period of five weeks which was previously destined for houses around New York. They will return to Keith's 81st St. Theatre week of June 27.



**\$10,000 FOR AMER. LEGION**

The second annual benefit performance of the S. Rankin Drew Post of the American Legion was held at the Hippodrome Sunday night, the programme being made up of well-known performers. The proceeds of the performances which will go towards establishing a headquarters in New York was increased by over \$10,000 by the Hippodrome show.

The reappearance of Ethel Barrymore as the 16 years old boy of "Carrots" a short play in which she acted many years ago was one of the features of the show. Bruce McRae, Eva LeGallienne and Lucille Watson appeared with Miss Barrymore. Frank Bacon, D. W. Griffith and Chas. Emmet Mack played together in a skit dealing with the films. Dorothy Gish made her first stage appearance in many years in a pantomime. She was assisted by James Rennie and Maurice Sommers.

The programme also included John Drew, Dorothy Jardon, Tom Lewis, Van and Schenck, Gus Edwards, a group from the "Dumbells" company and many others. The Capitol Ballet was there strong, being one of the favorites. Raymond Hitchcock was master of ceremonies.

**COLLEGIANS TO DO PLAY**

SYRACUSE, N. Y., May 9.—Miss Emily Lamb of this city, a senior in the school of oratory at Syracuse University, has written a one-act play entitled "Ever the Twain Shall Meet," which Boar's Head, the college dramatic society, will produce at the Little Theatre tomorrow night. The piece is a farce comedy, which the professors at the University have lauded as one of the best written by a student author. It was submitted by Miss Lamb to her dramatic technique class and adjudged one of the three best submitted. Miss Lamb will also play the leading part tomorrow night.

The other two plays will also be given with "Ever the Twain Shall Meet." Monroe O'Donnell wrote "Moving Fingers" and K. Palmer Laughlin is the author of "The Walrus Turns."

**CRITERION THEATRE OPENS**

OKLAHOMA CITY, Okla., May 2.—The new \$700,000 Criterion Theatre opened here, last week. The house is without doubt one of the finest in the entire West.

**PLAYERS BACK FROM ORIENT**

SAN FRANCISCO, Cal., May 16.—The Dennison Players, which left here for a tour through the Orient, November 8, 1919, returned to San Francisco, April 19, 1921, playing for eighteen months steadily, and during the tour appeared in Japan, China, Manila, Singapore, Penang and Kuala Lumpur, Ceylon, India, Burma. During the tour they presented seventeen of the best New York successes, usually playing two shows a week. The entire company intact returned all in the best of health and with a world of experience. The company included Reynold Dennison, manager, and W. D. Howard, Florence Chapman, Warda Howard, Leo Kennedy, Valentine Sydney, David Bellridge, Shirley Hulan, Vaughan Morgan, Reginald Wyman and Presey Preston. The company disbanded here, many of them returning to their home towns. Mr. Dennison states that owing to the money exchange and other matters the country is not in any condition for any amusement company making the tour at present.

**AUTHOR'S LEAGUE TO MEET**

The Author's League Fellowship will hold its May meeting on Friday of this week at the Cafe Boulevard, at 12:30 o'clock. D. W. Griffith, Frank Bacon and Miss Sonya Levien, associate editor of the Metropolitan Magazine, will be the speakers. They will make speeches on matters of the stage, the playwright, on how the picture producers view the authors and the relation of magazine editors to writers.

In June a definite organization will be formed by the members of the fellowship, and officers will be elected. At the June meeting arrangements will be made for the continuation of the quarterly dinners and the monthly luncheons.

**"TIGER ROSE" IN STOCK**

PHILADELPHIA, May 7.—"Tiger Rose," the thrilling melodrama by Willard Mack, in which Lenore Ulrich was starred, has been released for stock and the offering this week of Mae Desmond and her company at the Orpheum, Germantown. Miss Desmond plays the title role with Frank Fielder as the hero.

**GOVERNOR SIGNS CENSORSHIP BILL**

ALBANY, May 16.—The motion picture censorship bill—known as the Clayton-Lusk Bill—was signed by Governor Miller on Saturday over the protests made by the motion picture men, who had offered as an alternative to the bill that a year's grace be allowed the industry, and a commission be appointed to investigate and suggest any needed laws to next year's Legislature.

The Lusk Bill, which had been fought every step of its way, from the time it was offered in the Legislature until its signing by the Governor, creates a Commission of three members, two men and one woman, who will pass on all films presented in the State, and appropriates \$70,000 for the inauguration of the new law. Governor Miller, in a statement issued after he signed the bill, said that the three members he is to appoint will not be named for about a month.

The enactment of this bill into a law was bitterly opposed both by state organizations of the motion picture industry in all its branches, and by national organizations, notably the National Association of the Motion Picture Industry, which includes in its membership about ninety-five per cent of the producers of films. It was felt by these people that the passing of this bill would immeasurably harm the industry, as many of the other states in the Union may follow New York's leadership and also pass censorship laws, thereby subjecting the industry to great hardships, due to the dissimilarity of the various state laws.

Governor Miller said, with reference to his ignoring the demands of the motion picture men: "I signed this bill because I reached the conclusion that it was the only way to remedy what everyone conceded had grown to be a very great evil. The alternative proposed for such a law as this was the appointment by me of a commission which would be wholly extralegal."

"That Commission would have been my creature solely, and would have operated along lines that, I suppose, I would have been expected to suggest. I am opposed to personal government. We have had far too much of that. If we were to have a Commission at all, it seemed to me that it should be one whose duties were defined by law rather than subject to the Executive whim. As a matter of fact, this bill which I have signed is not really a censorship bill in the strict sense of that term, because it does not leave the subject to the caprice of the Commission, but the law itself prescribes the standards. It is regulatory rather than censorship. The fundamental object is to eliminate indecency."

In regard to the disputed unconstitutionality of the law, the Governor said that there was no doubt in his mind that it was constitutional in every respect. To safeguard the possible attack of the courts on this point, a clause of the measure provides that if any part of it should be held unconstitutional, such action shall not affect parts not affected by any possible litigation.

Governor Miller stated, with reference to the appointment of the three members of the censorship board, that "it is important that we get people with common sense to do this work. We must get the right people—men or women. We have eliminated sex distinction when it comes to public affairs." This statement leads to the belief that one or more women will be appointed to the Commission.

The Commissioners, who will be appointed by the Governor, will hold office for five years, and receive \$7,500 a year each. Under the terms of the act the Commissioners have a free hand to appoint or remove deputies and employees, as well as to fix their remunerations.

Every film exhibited in the State must first be viewed and granted a license by the Commission. Violation of this provision is punishable by a fine of \$1,000 or one year's imprisonment, or both. The issuance of permits is governed by the following clause of the measure: "The Commission shall cause to be promptly examined every motion picture film submitted to it as herein required, and unless such film or part thereof is obscene, in-

decent, immoral, inhuman, sacrilegious, or is of such a character that its exhibition would tend to corrupt morals or incite to crime, shall issue a license therefor.

A fee will be charged of \$3 for each thousand feet of original film, and \$2 for each thousand feet of additional copies. For films already on exhibition at the time the law goes into effect the fees will be \$2 for each thousand feet of film, both original and copy. These charges are expected to bring about \$1,000,000.

Almet F. Jenks, of the firm of Jenks & Rogers, counsel for the National Association of the Motion Picture Industry, said that the Lusk Censorship Bill "is of doubtful constitutionality."

"While the Governor undoubtedly was moved by what he thought was an urgent and immediate situation, his action is to be regretted," said Mr. Jenks. "In this country censorship always has been regarded as opposed to our idea of a democratic form of government. Every attempt in our history, except in some great crisis or emergency, to restrain the freedom of speech or of the press or of thought has been discouraged and repudiated by the people."

"This statute is more than a measure to regulate the performance of a theatre; it places a most drastic limitation on a business which is one of the leading industries of the country. In short, it is a censorship of a business itself, instead of a dramatic or other performance on the screen. It makes no allowance whatever for the fact that the screen, the stage, the book, the newspapers, periodicals or magazines are all the same, and that censorship of one is no more justified than that of any of the others."

"I am advised that the members of the association will soon meet to determine their future course. Should the courts sustain this piece of legislation it is our opinion that the earlier conception of freedom under the Constitution has been affected seriously. But until the courts have spoken the members of the association, as law-abiding citizens and men of high business integrity, will faithfully live up to the letter and spirit of this law."

Gabriel L. Hess, chairman of the Censorship Committee of the National Association of the Motion Picture Industry in discussing the bill said that while the industry was bound to observe the law, its constitutionality would undoubtedly be attacked in the courts.

He further said:

"A tremendous hardship has been imposed upon the motion-picture industry by the enactment of the censorship law in New York State—a hardship not alone in the heavy burden of expense to the industry, but a throttling influence that can only hamper and seriously impair the development of the art of screen expression."

"We are fully in accord with those who believe that motion pictures should be clean and wholesome yet true to life as it is, but the industry shares with an overwhelming preponderance of public opinion the belief that the method of insuring such a production standard is not by the adoption of legalized State censorship."

"In Pennsylvania, Ohio, Maryland and Kansas, State censorship has dismally failed. In no two of these States do the Censor Boards agree, and in many instances the censors of each State disagree among themselves upon what the people of their States should or should not be permitted to see on the screen. Their rulings are often absurd and childish. And now New York has been added to the list of censorship States."

"The industry's suggestion to Governor Miller that a commission of five be appointed by him to thoroughly investigate the subject of censorship was a practical and logical one and had such a request been granted we are convinced that any fairminded investigators would have recommended against the enactment of a State censorship law."

"The act itself was loosely drawn and without consultation with representatives of the industry who know best the industry's workings, with the result that great confusion and unnecessary expense will be caused—and it is likely that the expense of State censorship in this state will eventually be borne by the public."

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## FILM FLASHES

Jules Burnstein has been appointed General Representative of the Celtic Photo Plays, Inc.

Miss Tess Inkeles has been appointed manager of the Graphic Film Corporation's Exchange.

Marie Prevost has been engaged by Universal to appear in five-reel comedy drama pictures.

Earl Metcalfe will be seen playing opposite Ruth Roland for a long term engagement.

Adolph Zukor, who has been on a European trip, will arrive in New York on Saturday, May 21.

Rockcliffe Fellowes will have the principal role in "Some People," Marshall Neilan's next production.

Helen Gibson who was operated on recently for appendicitis is now convalescing in a Los Angeles hospital.

Zena Keefe and Diana Allen will appear in person in two Toronto houses the last three days of the week.

Alice Brady is being directed by E. H. Griffith in "Dawn of the East" which will be released by Realart shortly.

Charles Ray has just completed work on "Scrap Iron," which will be released through First National on Memorial Day.

A new motion picture theatre will be erected in the Chester Hill section of Mount Vernon, N. Y., at a cost of \$150,000.

Mary Forrest, formerly at 117 West 46th street, is now with the Mary Asquith Agency in the Knickerbocker Building.

Ralph Dean has been engaged by the Harris Dickson Film Corp. to direct the Custard and Criddle series which they plan to film.

The Pioneer Film Co. is planning to revive "Civilization," the Thomas Ince production that ran on Broadway five years ago.

May Collins, reported as the fiancée of Charles Chaplin, plays the leading role in Goldwyn's new picture, "All's Fair in Love."

Francis A. Mangan will be production manager of the Allen Theatre in Montreal, when this new theatre open its doors this week.

"The Two Orphans," the famous French novel, will have its premiere on the American screen soon. D. W. Griffith will produce it.

Harold Lloyd will soon be seen in "Among Those Present," a Hal Roach comedy, directed by Fred Newmeyer. Pathe will distribute it.

Edwin August, former motion picture actor, will return to the screen in "The Idol of the North," a Paramount picture starring Dorothy Dalton.

"Miracles of the Jungle," a chaptered romance of jungle life, has been released throughout the country by the Federated Film Exchanges.

Allen Holubar and his wife, Dorothy Phillips have returned to their Hollywood studios and will start work immediately on another spectacular production.

Helen Ferguson and Buck Jones have completed their latest picture. Miss Ferguson is buying a new wardrobe preparatory to begin work on a new production.

George Walsh finished his latest picture "Serenade" and is on his way east. Miriam Cooper played opposite George. "Serenade" is an R. A. Walsh production.

Will Rogers has begun work on "A Poor Relation," a picturization of Edward E. Kidder's famous comedy. It will be distributed through the Goldwyn exchange.

Forty-one disabled ex-service men were the guests of Hugo Riesenfeld at the Rialto Theatre last week and witnessed a performance of the picture "Wild Goose."

Irvin Cobb, the humorist and writer, is writing the titles for "Pardon My French," Goldwyn's forthcoming picture by Edward Childs Carpenter, starring Vivian Martin.

Wallace McDonald and Doris May were married on May 5, and will leave for their honeymoon as soon as Mr. McDonald is finished with the picture he is now working on.

Ethel Clayton has just completed "Sham" which will be released through Paramount shortly. Theodore Roberts and Clyde Fillmore have important roles in the supporting cast.

Viora Daniel, formerly with the Lasky stock company as leading lady, has been engaged to appear in two-reel Christie comedies. Her first will be "Let Me Explain."

Will Rogers will soon be seen in "An Unwilling Hero," an adaptation of O. Henry's famous story. Clarence Badger directed it. It will be distributed through Goldwyn.

Tom Moore will be seen in "From the Ground Up," a Rupert Hughes story. Mr. Hughes also wrote the screen version as well as the continuity. It will be released through Goldwyn.

Monte Blue and Mary Thurman will be seen in "The Broken Doll," an Allan Dwan production. It will be released early next month through Associated Producers, Incorporated.

Jackie Coogan in "Peck's Bad Boy," Wesley Barry in "Bob Hampton of Placer," Pola Negri in "Gypsy Blood," and "The Oath," have been booked to be played in all the Proctor houses.

Miss Betty Hilburn, formerly with D. W. Griffith, last week married Arthur Worth, vice-president of the Worth Store. They are now on their honeymoon at Atlantic City.

Emil Stern, who recently severed his connections as general manager of the Lubliner and Trinz circuit of theatres, will soon go into the theatre business as an independent owner.

"Syndaflofen," meaning "The Sin Flood," Henning Berger's play which was produced in 1917 by Arthur Hopkins under the title of "The Deluge," has been acquired for the screen by Goldwyn.

John Joseph Harvey, formerly a director on the Famous Players-Lasky staff, will produce a series of productions starring the Great Pauline, which will be distributed through the State rights market.

The motion picture industry is going so well down in Cuba that three new houses are being built and will be formally opened to the public around June. Two of these houses will be located in Havana.

"Home Talent," a five part comedy, will soon be presented by Mack Sennett through Associated Producers. The entire Mack Sennett cast of comedians will be there including the incomparable Ben Turpin.

Jack Eaton, formerly manager of the Strand Theatre, has taken over twenty-six one-reel unreleased negatives of the Bray Pictures Corporation and will prepare them for distribution through the Goldwyn offices.

The Harris Dickson Film Corp. will produce a series of two-reel comedies of the celebrated characters, Virgil Custard and Rev. Baltimore Criddle, which have appeared from time to time in the Saturday Evening Post.

The W. W. Hodkinson Corp. have acquired the distribution rights of "The Foreigner," a picture production recently produced by Winnipeg Productions, Inc. The cast includes Wilton Lackaye, Gladys Coburn and Gaston Glass.

May Allison will no longer have her pictures released under the Metro banner, as her contract has expired and it is expected that she will either join another organization or appear on the legitimate stage.

Joe Brandt, president of the C. B. C. Film Corporation, who has been in California for the past few months looking over details of his various feature pictures now being made, will return to his New York offices shortly.

William D. Taylor, producer of "Huckleberry Finn" for Lasky is now recovering from an operation in a Los Angeles hospital. On his recovery, he will go to Europe and rest until August 1st, when his vacation expires.

Gladys Gentry will make her first film appearance heading the company that bears her name in "The American," a Booth Tarkington story. Mr. Tarkington who is writing the screen version will also personally supervise the production.

"The Ten Dollar Raise," a Peter B. Kyne story which appeared in the Saturday Evening Post, will be released early in July through Associated Producers. The cast includes Pat O'Malley, Marguerite De La Motte and Helen Jerome Eddy.

175,000,000 feet of exposed motion picture film was exported from the United States in 1920, according to the George Loan Tucker studios. This is five times as much as was exported in 1913, when 132,000,000 feet were sent abroad.

Mae Murray in "The Gilded Lily" when playing at Loew's Stillman Theatre in Cleveland, broke all records for paid admissions, and is a remarkable tribute to Miss Murray's great popularity. It also was rebooked for a run of one week at the Euclid and Alhambra Theatres in that city.

Beulah Livingston will sail on the Mauretania June 9 for a three months' trip abroad in the interests of Joseph Schenck. She will visit all the Associated First National's foreign exchanges and film exhibitors to aid them in the exploitation of ideas in the connection with the Talmadge pictures.

"Bransford of Rainbow Range," a Saturday Evening Post story by Eugene Manlove Rhodes, has been sold by the Mary Asquith Agency to the Jewel Productions. Harry Corey will be starred in it.

The same firm has also sold "There Are No Villains," an original photoplay story by Frank R. Adams, author of Proxies, and "Robinson's Trousseau," by H. C. Witwer, to Universal. Lee Moran will be featured in "Robinson's Trousseau."

## JAMES MADISON says:

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## GENERAL NEWS

## REISENWEBER REVUE SCORES

The premier of the new revue at Reisenweber's, took place last week in the Crystal Room, and thoroughly entertained a big gathering.

A different "Surprise Act" is presented every night, and prior to the revue proper, Bert Earl and Girls were introduced and made one of the hits of the evening.

The revue itself consisted of ensemble numbers with an array of pretty girls, attractively costumed, interspersed with specialty numbers and vaudeville acts.

The outstanding features, from the standpoint of individual merit, were the singing of Esther Irwin Wood and the dancing of Colleen Bawn.

Miss Wood has a fine voice of good quality which she knows how to use to the best advantage, and her melodious tones were thoroughly enjoyed and she was the recipient of emphatically demonstrated approbation.

Colleen Bawn is a young girl, apparently still in her 'teens, but she is decidedly an artiste. Possessed of a shapely and graceful figure, a pretty face, a winsome and winning personality, the young girl dances with artistic abandon and technic; she has decided latent possibilities. The writer predicts a future for Miss Bawn.

Others who appeared were Billie De Rex, a dancer who did a good sliding split from a run, Betty Hale who excels in high kicks, Julia Sheideker in songs, Helen De Vere, in Russian dances, Charles Craft, vocalist, Yvette Quinn who sang a number of "Blues"; Mossman and Vance, dancers; the Morton Boys who did a number of good acrobatic feats, particularly head-to-head and a stand on the head from a teeter board throw; La Deaux and Maccia, whirlwind dancers, and Flo Hauser in popular songs.

The revue which was produced by Ray Perez, ran at the opening performance rather long, but has no doubt been pruned down by this time and worked into a smoothly running, kaleidoscopic entertainment pleasing to both the ear and eye.

## "HARLEQUINADE" PRESENTED

The first American presentation of "Harlequinade," by Granville Barker and Dion Calthrop, at the Neighborhood Playhouse last Wednesday night proved to be a charming little playlet, beyond all expectation. It was written some years ago in London when "Androcles and the Lion" turned out to be shorter than had been anticipated, and was used as a curtain raiser to that play.

Excellent played, "Harlequinade" deals with the theatre in rather facetious terms, being the adventures of four gods who becoming earthly rounders, proceed to sample the theatre of the past, as well as the future. However, they content themselves with glimpses of Italy in the sixteenth century, England in the eighteenth and New York the day after to-morrow.

Of the above mentioned trio the last is the most amusing, brought up to date by neighborhood geniuses, since Messrs. Barker and Calthrop wrote the pieces about ten years ago. The neighborhood's idea of the "Bronx Art Theatre" a few years hence, is well worth seeing.

An above-the-ordinary performance was given by Joanna Roos as a sort of chorus; Ian MacLaren, Lily Lubell, John Roche, Albert Carroll and Whitford Kane also gave remarkable accounts of themselves. "Harlequinade" is preceded by a playlet entitled "Innocent and Annabel," extremely light and amusing, but given somewhat shakily.

The new program will be given different nights during the week; the "Royal Fandango" will make up the rest of the bill.

## FILMS FOR CENTRAL THEATRE

The sudden closing of "Princess Virtue" at the Central has again turned the house over to pictures and a big feature will open there next week.

## BRADY WINS 11 YEAR SUIT

William A. Brady was granted judgment in his favor in the suit he commenced in 1910 against A. L. Erlanger, by the decision of the Court of Appeals. The suit was the outcome of a partnership between Brady and Erlanger, who leased the Auditorium Theatre in Chicago in 1908. Brady is now entitled to around \$45,000, including the interest.

The Auditorium Theatre, under the Brady-Erlanger lease, showed the K. & E. Advanced Vaudeville for about one year. Erlanger formed a corporation which was called the Auditorium Theatre Company. After about a year Erlanger sold the lease for \$100,000 and was voted \$20,000 of this amount for his services in disposing of the lease, by the board of directors of the corporation. He paid Brady his share, about 37½%, of the remaining \$80,000, but Brady sued for an accounting of the \$20,000 voted Erlanger, and for damages he alleged he suffered by the sale of the lease. Brady claimed that he and Erlanger were partners, and that he had nothing to do with the Corporation, which he alleged was merely a dummy for Erlanger.

Brady alleged that Erlanger received \$250,000 from E. F. Albee to withdraw from the vaudeville field at the Auditorium and other theatres, and claimed part of this money.

At the trial of the action in the Supreme Court, Brady was defeated, and appealed from the decision to the Appellate Division which decided in his favor, and reversed the judgment of the lower court, appointing a referee to figure the amount Brady was entitled to.

The referee figured that Brady was entitled to about \$25,000 and costs. Erlanger, who was represented by the law firm of Gerber & Fishel, appealed from this award to the Court of Appeals. The Court of Appeals last week, without giving an opinion, and all the justices concurring, sustained the findings of the referee, and Brady won the final victory in the long drawn-out case.

## ANOTHER SLAM FOR FILMS

PHILADELPHIA, May 16.—References to dancing, card playing and music were ordered eliminated from the Friends' book of discipline at their yearly meeting held here last week.

The passage "music, card playing, dancing and other doubtful diversions which squander time that should be otherwise employed," was changed to refer only to "doubtful diversions."

In referring to the matter, Mrs. Mary R. Livezey, of Norristown, said: "I don't know that it makes any difference whether card playing, dancing and the like are specifically mentioned. We all know card playing habits are on the increase. But there's a greater menace to-day than card playing and that is in the movies. The time has come when all Friends should take a stand against this evil, not only for the youth of our own sect, but for all young people. The reports of our Juvenile Courts show movies have a distinct effect on our young people."

## FAY HAS TRIO OF COSTUMERS

For his revue Frank Fay has acquired the services of Linn Van Voorhees and William H. Mathews to design the costumes and Helen A. Haas to originate the gowns. Mr. Fay promises many novelties in the dressing of his "Fables." He personally is directing his rehearsals and supervising the making of his costumes at the Brooks Theatrical Costumers, and accordingly is thankful for the extra hour the daylight saving schedule allows his working time.

## "TIP TOP" ACT FOR VAUDE.

The Sixteen London Palace Girls, who recently closed with "Tip-Top," assisted by Harland Dixon, of the same show, and formerly of Doyle and Dixon, opened a short tour of Keith's vaudeville this week breaking in the first half at the Hamilton.

## ORCHESTRA NEWS

## JAZZ IN PICTURE HOUSES

SAN FRANCISCO, May 9.—Jazz orchestras seem to be the fad for picture houses. The California started the idea, and the Portola followed, then the Strand featured one with ten players who in addition to playing in the pit appear on the stage with very attractive scenery and lighting effects. The Rialto, to go one better, introduced a female jazz band. Now comes the Haight Theatre, which has engaged J. Quincy Barbour's syncopaters as a stage attraction, in addition to retaining the regular orchestra. Barbour, who directs both musical organizations, is a former associate of Ted Lewis, who appeared here with "The Greenwich Polliess."

## MARSH BACK FROM COAST

CHICAGO, Ill., May 16.—Ed Marsh, manager of the Fair Department of the Western Vaudeville Managers' Association made a flying trip to California and return last week. Mr. Marsh spent two hours in conference with fair secretaries and immediately following the meeting boarded a train for Chicago.

## CONDUCTOR TRANSLATES PLAY

Max Kalleny, the assistant conductor at the Capitol, has translated a Hungarian play by Balla, from which Irving Caesar and Leon De Costa are writing the book and lyrics for a musical comedy. The musical score is being written by Kalleny and Leon De Costa. Caesar and De Costa are connected with T. B. Harms.

## NOVEL AD SCHEME

CHICAGO, Ill., May 16.—The Windsor Theatre has struck upon a novel advertising medium; in conjunction with the showing of Lionel Barrymore in "Jim The Penman," a card writer, stationed in the lobby, wrote cards for the patrons as they passed with the title on the back of the card "Jim The Penman."

## SUES WIFE FOR DIVORCE

CHICAGO, Ill., May 16.—George Talio, of the team of Telio & Talio, has filed a bill of divorce against his wife Margaret Talio, charging desertion. He claims they were married in 1914 and that four months afterwards his wife deserted him. Mrs. Talio is also a performer.

## BIG BAND IN PARADE

A monster band composed of one hundred and fifty pieces and under the direction of Tony Snyder paraded the streets of St. Paul, prior to the opening of the convention of the National Convention of the Federation of Musicians held in that city last week.

## NEW ORCHESTRA FOR PRE CATALIN

Bill Pike and his orchestra left the Pre Catalin on Tuesday night of this week to accept an engagement at one of the coast resorts. Early's orchestra succeeds the Pike organization.

## MUSICIANS TO MEET IN WASH.

The next annual convention of the American Federation of Musicians will be held in Washington, D. C., early next May.

## MEMPHIS BAND TOURING

W. C. Handy left New York last week for a tour with the Memphis Blues Band, opening at Louisville, Ky., May 16.

## DEPEW IN MINNEAPOLIS

Arthur Depew, formerly organist at the Rialto Theatre, New York, is now playing at the State Theatre, Minneapolis.

## EGGERT AT THE COLISEUM

Charles Eggert is the new orchestra leader of the Coliseum vaudeville theatre.

## LANGE AT HOTEL SHELburne

Arthur Lange and his Santa Monica orchestra have been engaged for the summer at the Hotel Shelburne, Brighton Beach. Louis Fisher, proprietor of the hotel, made a trip to the Pacific Coast recently and while there determined to engage the best possible dance organization for the popular beach resort. He heard all of the popular orchestras in California and finally selected Lange's as the best.

Lange has made a special arrangement of all the selections he is to play as he is to present a new musical arrangement of instruments.

Among the new instruments to be introduced are the Rothophone, a cross between a saxophone and an oboe, a B flat bass saxophone, a new type of slide trombone and a double reed instrument called the Sarusophone.

A saxophone quintette is one of the features of the orchestra, which is a novel and unique arrangement.

## CENPEB AT CAFE DE PARIS

ATLANTIC CITY, May 16.—Cenpeb's Melody Masters are now playing at the Café de Paris, here, where they are doing very well. The organization is also known as John Stein's Society Entertainers.

## ROMANELLI AT THE ALLEN

Luigi Romanelli, general musical director of the Allen theatres, conducted the twenty-five piece orchestra at the opening of the new Allen theatre in Montreal on Saturday night of last week.

## ROB ROY AT MOULIN ROUGE

Rob Roy and his Serenaders are at the Moulin Rouge, Atlantic City. The place is now under new management and will be known as Jeter's Moulin Rouge.

## BARTLETT AT THE BRIGHTON

William D. Bartlett will conduct the orchestra at the New Brighton Theatre when it opens for its twelfth season, on Monday afternoon, May 16.

## MINSTER AT GLEN ECHO

Minster's Band, conducted by Sol Minster, is furnishing the music at the Glen Echo Park, near Washington, D. C.

## PRYOR AT LUNA PARK

Arthur Pryor and his band are at Luna Park, Coney Island, where he will be heard for the entire season.

## SON SAVES ROBERTSON'S CAR

Arthur Robertson, son of A. L. Robertson, secretary to E. F. Albee, saved his father's car from being stolen on Sunday evening. He was driving home in his machine, and passed his father's car, which he recognized, and saw two strange men in it. On arriving home he asked his father about the men, and learned that the car was stolen. Young Robertson raced back in his own machine and caught up with his father's machine. After a brief scrap both strangers ran away leaving Robertson with the car and victory.

## NEW ACT FORMED

CHICAGO, Ill., May 16.—Dorothy Reynolds and Babe Thompson, who have been appearing for the past year with numerous local revues, announce that they have formed a vaudeville partnership and will shortly open with their new act, which comprises singing, talking and dancing. John J. Harris is looking after their booking interests.

## MRS. BESSER'S MOTHER DEAD

Mrs. Pearl Brundage, mother of Mrs. Manny Besser, died at her home at Mt. Vernon, Mo., last Saturday night, at the age of 54.

## GREEN AND MAYER SIGN

Sam Green and Arthur Mayer are doing an act in vaudeville. They opened this week.



# VAUDEVILLE BILLS

(Continued from Page 28)

**Fulton (First Half)**—McMahon & Adelaide—Harry White—Le Van & Devine—Hawthorne & Cook—Elizabeth Salti & Co. (Last Half)—Robert Kelly & Co.—Chapman & Ring—Stanley & Coffey—Grace Ayres & Co.  
**Palace (First Half)**—Sonia Meroff & Co.—Kaisa & Co.—Apadale Troupe. (Last Half)—Al Libby—Overholt & Young.  
**Warwick (First Half)**—White Steppers—Boothby & Everdeen—Rudloff—Miner & Evans—Margot & Francis. (Last Half)—Connors & McKenna—Low Welch—Walter Moore—York & Maybelle.

**BALTIMORE**  
 Alvin & Kenny—Lou & Grace Harvey—Mr. & Mrs. Walter Hill—Jimmy Lyons—Frank & Maxie Hughes.

**BOSTON**  
 (First Half)—Lynn Cantor—Collins & Dunbar—Dugal & Leary—Jean Gordon—Players—Fox & Barton—Johnny Clark & Co. (Last Half)—Lew Hoffman—Barlow, Banks & Gay—McBride, Gasette & Mack—Phillips & Eby—Robinson McCabe Trio—Timely Revue.

**FALL RIVER**  
 (First Half)—Lew Hoffman—Barlow, Banks & Gay—Phillips & Eby—Robinson McCabe Trio—Timely Revue. (Last Half)—Lynn Cantor—Collins & Dunbar—Jean Gordon—Players—Fox & Barton—Johnny Clark & Co.

**HAMILTON, CANADA**  
 (First Half)—Keeney, Mason & Scholl—Harry Bussey—De Vay & Dayton—Fields & Fink—Bader & Cycling Girls. (Last Half)—Wanda & Seals—Ethel Levey Trio—Townsend Wilbur & Co.—Wells, Virginia & West—Dance Originalities.

**HOLYOKE**  
 (First Half)—Sinclair & Grey—Curtis & Fitzgerald—York & Maybelle—Fisher & Lloyd—Mid Bits. (Last Half)—Miner & Evans—Rudloff—Josephine Harmon—De Pierre Trio.

**LONDON**  
 (First Half)—Marnetti & Reidell—Manners & Lowerre—Eddie Herron & Co. (Last Half)—Clemenzo Bros.—Chas. Reilly—De Lea & Orma.

**MONTREAL**  
 Alvin & Kenny—Lou & Grace Harvey—Mr. & Mrs. Walter Hill—Jimmy Lyons—Frank & Maxie Hughes.

**OTTAWA**  
 Gorgalis Trio—Berry & Nickerson—Maurice Samuels & Co.—Howard & Lewis—Chappelle, Stennette & Co.

**PROVIDENCE**  
 (First Half)—Juggling De Lisle—Evelyn Phillips—Tilyou & Rogers—Overseas Revue. (Last Half)—Flying Russells—Donald & Donalds—Frank Terry—Overseas Revue.

**SPRINGFIELD**  
 (First Half)—Flying Russells—Donald & Donalds—Leigh DeLacey & Co.—Frank Terry—Adolphus & Co. (Last Half)—Juggling De Lisle—Evelyn Phillips—Just a Thief—Tilyou & Rogers—Stradford's Animals.

**TORONTO**  
 Loew's—Brown's—Dogs—Harvey & Stifter—Harvey De Vora Trio—Into the Light—McCoy & Walton—Emery Quintette.

**Uptown (First Half)**—Wanda & Seals—Ethel Levey Trio—Reim & Lockwood—Townsend, Wilbur & Co.—Wells, Virginia & West—Dance Originalities. (Last Half)—Keeney, Mason & Scholl—De Witt & Robinson—Harry Bussey—DeVoy & Dayton—Fields & Fink—Bader & Cycling Girls.

**WASHINGTON, D. C.**  
 Hanlon & Clifton—Hal & Francis—Burke & Burke—Shaw & Glass—Fortune Queen.

**WINDSOR, CANADA**  
 (First Half)—Clemenzo Bros.—Chas. Reilly—De Lea & Orma. (Last Half)—Marnetti & Reidell—Manners & Lowerre—Eddie Herron & Co.

## W. V. M. A.

### CHICAGO, ILL.

Lincoln (First Half)—Murray Girls—Frank & Gerlie Fay—Blossoms—Murray & Voelk—Betty Anker Trio. (Second Half)—Bigelow & Clinton—Janet of France—Joe Laurie, Jr.—Corradini's Animals.

**American (First Half)**—Bigelow & Clinton—Joe Laurie, Jr.—Nick Hufford. (Second Half)—Reed & Tucker—Bert Baker & Co.—Murray & Voelk—Tuscano Bros.  
**Keddie (First Half)**—Tyler & St. Clair—Edward Marshall—Imhoff, Conn & Corneene—Reed & Tucker—Powers & Wallace—Three Melvin Bros. (Second Half)—Booth & Nina—Fulton & Burt—J. C. Nugent—McLellan & Carson—Bobbe & Nelson—Miniature Revue.

**Empress (First Half)**—Gordon & Delmar—Black & White Revue—Patricola—Mr. & Mrs. Gordon Wilde. (Second Half)—Green & Dean—Patricola—Johnson, Baker & Johnson.  
**Logan Square (First Half)**—Tuscano Bros.—Jed Dooley & Co.—McLellan & Carson—Mullen & Frances—Dewitt, Burns & Torrence. (Second Half)—Tyler & St. Clair—Edw. Matchall—Black & White Revue—Mack & Lane.

**ATOCHSON**  
 Orpheum—Taylor & Francis—Brostus & Brown.

**BARTLESVILLE**  
 Odeon (First Half)—Dan Holt & Company. (Second Half)—Jewel & Raymond—Hayden, Goodwin & Rowe.

**BLOOMINGTON**  
 Majestic (First Half)—Laurel Lee—Toyama Japs. (Second Half)—Al Shayne.

**BELLEVIEW, ILL.**  
 Washington—Watseka & Understudy—Kenny & Hollis—Weston's Models—Chabot & Tortini.

**CENTRALIA**  
 Grand (First Half)—Collins & Hill—Donahue & Fletcher—Thirly Pink Rose. (Second Half)—Arthur Terry—O'Hara & Neeley—Crandall's Brazilian Circus.

**CHAMPAIGN**  
 Orpheum (First Half)—Kitty Thomas—Huckleberry Finn & Tom Sawyer—Janet of France—Jimmy Lucas & Francine—Jack Hedley Trio. (Second Half)—Waiman & Berry—Jack Russell & Co.—Mr. Leo Beers—Dare Bros.

## DES MOINES

Majestic (First Half)—Bolger Brothers—Peggy Vincent—Johnny Raymond—Galen Singers. (Second Half)—La Petite Jennie—Arthur Abbott & Co.—Fairman & Patrick.

## DAVENPORT

Columbia (First Half)—LaPetite & Jenny—Van & Cantwell—Mack & Lane—Geo. Damarel & Myrtle Vail—Bailey & Cowan—Corradini's Animals. (Second Half)—The District School—Babcock & Dolly—Bailey & Cowan—Mlle. Twinette & Co.

## ELGIN

Rialto (First Half)—Stanley & Birnes—The District School. (Second Half)—Three Melvin

**EAST ST. LOUIS, ILL.**  
 Erber's (First Half)—Hart, Wagner & Ellis—Mixtures—Nevin & Mack—Herman & Shirley. Bros.—Black & O'Donnell—The Brazilian Heiress. (Second Half)—Watseka & Understudy—Chabot & Tortini—Kenny & Hollis—Weston's Models.

## FLORENCE

Mayflower—The Wilsons—Nalo & Rizzo—Cal Dean & Girls—Wells & Deverra—Lamont's Cockatoos and Macaws.

## GALESBURG

Orpheum (First Half)—Worden Bros.—Zelaya—A Chinese Revue. (Second Half)—Jeanette Childs—Roy & Arthur.

## GRANITE CITY, ILL.

Washington (First Half)—Jack Roshier & Muff—Beck & Stillwell. (Second Half)—Wm. Sisto—Forrest & Church.

## HUTCHISON

New Midland—The Wilsons—Nalo & Rizzo—Cal Dean & Girls—Wells & Deverra—Lamont's Cockatoos and Macaws.

## JOLIET

Orpheum (First Half)—Al Shayne—Tehow's Cats. (Second Half)—Laurel Lee—Toyama Japs.

## KANSAS CITY

Globe (First Half)—Young & Francis—Lamey & Pearson—Charles Lloyd & Co.—Byrd & Alden—Three Regals. (Second Half)—Belle & Benson—The Volunteers—Robbins Rollo & Robbins.

## LINCOLN

Liberty (First Half)—Belle & Benson—Johnson & Parsons—The Volunteers—Robbins, Rollo & Robbins. (Second Half)—Snell & Vernon—Walch & Rand—Moore & Shy—Three Lees.

## MASON CITY

Cedil—Hill & Crest. (Second Half)—Will & Gladys Ahearn—Peggy Vincent—Hall & Gwilda.

## MADISON

Orpheum (First Half)—3 Blighty Girls—Lillian Walker—Bert Baker & Co.—Green & Dean—Herbert's Dogs. (Second Half)—Willie Hale & Bro.—Murray Girls—The Golden Bird—Kimberly, Page & Co.—Hampton & Blake—5 Avalons.

## OMAHA

Empress (First Half)—Snell & Vernon—Walch & Rand—Moore & Shy—Three Lees. (Second Half)—Chas. & Helen Polley—Bessie Clifton—Joe Jenny Trio—McLain's Hawaiians.

## PEORIA

Orpheum (First Half)—Forrest & Church—Ed. & Mack Williams—Thos. Wise & Co.—Bobbe & Nelson. (Second Half)—Jack Roshier & Muff—Elizabeth Brice & Co.—Claude Golden—Golden Troupe.

## QUINCY

Orpheum (First Half)—Jeanette Childs—Roy & Arthur. (Second Half)—Worden Bros.—Zelaya—A Chinese Revue.

## ROCKFORD

Palace (First Half)—Willie Hale & Bro.—Dunlay & Merrill—The Golden Bird—Owen McGivney—Babcock & Dolly—An Artistic Treat. (Second Half)—Kay, Hamlin & Kay—Van & Cantwell—Lillian Walker—Powers & Wallace—Herbert's Dogs.

## RACINE, WISC.

Rialto (First Half)—Storey & Clark—Six Kirk-Smith Sisters—Hampton & Blake—Booth & Nina. (Second Half)—Three Blighty Girls—Jed Dooley & Co.—Carlyle Blackwell & Co.—Healy & Cross—An Artistic Treat.

## SALINA

Grand—Casad, Irwin & Casad—Jewel & Raymond—Babcock & Dolly—Arthur Terry—Marie Correlli & Co.

## SOUTH BEND

Orpheum (First Half)—Fulton & Burt—Rice Pudding—Harry Cooper—Johnson, Baker & Johnson. (Second Half)—Gordon & Delmar—Nick Hufford—Mullen & Francis—Owen McGivney—Six Kirk-Smith Sisters.

## SPRINGFIELD

Majestic (First Half)—Joe Melvin—Waiman & Berry—Jack Russell & Co.—Mr. Leo Beers—Max Bloom & Alice Sher—Dare Brothers. (Second Half)—The Nagfys—Huckleberry Finn & Co.—Sawyer—Kingsbury & Munson—Jack Clifford & "Fid" Johnston—Jimmy Lucas & Francine—Betty Anker Trio.

## ST. LOUIS, MO.

Hamilton's Skydome (First Half)—O'Hara & Neeley—Bill Robinson—Roy La Pearl. (Second Half)—Dan Ahearn—Donahue & Fletcher—Chalton & Keke.

Columbia (First Half)—Chalton & Keke—Cliff Clark—Kingsbury & Munson—Norville Brothers—Golden Troupe. (Second Half)—Jupiter Trio—Beck & Stillwell—Roy La Pearl—Marie Correlli & Co.

Grand—Follette's Monks—Cleveland & Faye—Sam & Blanche Ross—Clifford, Wayne & Co.—Kahne & Boome—Martelle—Raberville—Burton & Dyer—Fraser & Peck.

## SIOUX CITY

Orpheum (First Half)—Hall & Guilds—Joe Jenny Trio—Beale Browning—Moonlight—Gene Greene—5 Avalons. (Second Half)—Bud & Jessie Gray—Allen & Candell—Brown, Gardner & Barnett—Weeks & Barron—Gene Greene—Choy Ling Hie Troupe.

## TOPEKA

Novelty (First Half)—Aerial Lavalis—Bandy & Fields—De Marie Five—Taylor & Francis—Brostus & Brown. (Second Half)—Young & Francis—Lamey & Pearson—Chas. Lloyd & Co.—Byrd & Alden—Three Regals.

## TERRE HAUTE

Hippodrome (First Half)—The Nagfys—Wm. Sisto—Aurora & Co.—Chabot & Tortini—Jupiter Trio. (Second Half)—Mr. & Mrs. Gordon Wilde—Ed. & Mack Williams—Nevins & Mack—Rice Pudding—Jack Hedley Trio.

## WICHITA

Princess—The Wilsons—Nalo & Rizzo—Cal Dean & Girls—Wells & Deverra—Lamont's Cockatoos & Macaws. (Second Half)—Aerial Lavalis—Bandy & Fields—Taylor & Francis—Brostus & Brown.

## ACTORS' FUND HOLD MEETING

The terms of the bequest made by the late General Rush C. Hawkins were explained in a report submitted by Marc Klaw, Chairman of the Finance Committee, at the fortieth annual meeting and election of officers of the Actors' Fund of America held Tuesday afternoon, May 10, at the Hudson Theatre. In his will General Rush gave \$200,000 to the Actors' Fund as an expression of his "sincere affection for the actors and actresses . . . for the many pleasurable hours their professional efforts have contributed to my happiness and instruction." This sum is to be invested and used as an endowment fund from which the income only is to be used for charitable purposes.

Another interesting feature of the meeting was the report of the treasurer which showed that only fifteen cents out of every dollar expended by the Fund went toward the cost of administration. It also showed that \$107,136.66 was expended while only \$84,186.49 came into the treasury. An average of 200 persons were the recipients each week of aid from the Fund.

Daniel Frohman, the president, was unable to attend for the first time in his seventeen years in that office, as he is at present in California working out plans for a festival to be held in Hollywood. Mr. Frohman expects also, during his stay in the West, to arrange for benefits in Los Angeles, San Francisco and Seattle. As Joseph R. Grismer, the first vice-president, was also unable to attend on account of illness, Frank F. Mackay, who is now 89 years old, presided.

The officers elected for the ensuing year are: President, Daniel Frohman; first vice-president, Joseph R. Grismer; second vice-president, F. F. Mackay; treasurer, Sam A. Scribner; secretary, Walter Vincent. Marc Klaw, Ralph Delmore, Harry Harwood, Milton Nobles, Frank McKee, and George M. Cohan were elected trustees for the three years; and Joseph Herbert was elected to serve for one year.

## SOCIETY LEADER WRITES PLAY

Mrs. Janet Fairbanks, a member of the Democratic National Committee, and socially prominent in Chicago, has had a play accepted for production in New York next fall by Adolph Klauber. Mrs. Fairbank's success was due to the interest displayed in her work by Jane Cowl, wife of Mr. Klauber, who read the play and recommended it to him.

"I have accepted the play and will produce it in the fall," said Mr. Klauber. "It is founded on a very interesting and novel theme. It is well written and could have been produced as it reached me. However, I have advised several changes and Mrs. Fairbanks has agreed to the recommendations I have made."

The play is said to be an intensely modern drama and American in subject and treatment.

## POLI PLAYERS OPEN SEASON

SPRINGFIELD, Mass., May 18.—The Poli Players will open their second season of stock in this city this evening at the Court Square Theatre. The opening show will be "Turn to the Right." Alice Clements will be seen as the leading lady of the company, with John Warner as leading man. Other members of the company are Shirley Booth, Catherine Duffin, Frank Camp, Henrietta Brown, Lester Paul and Harry Fischer. Arthur Holman will stage all productions of the company, with Joseph Latham as stage manager.

## ANNE LUTHER IS BANKRUPT

Anne Luther, motion picture actress, who has been starred in several Pathé serials, filed a petition in bankruptcy last week, stating her liabilities at \$7,499, with assets of \$2,070, consisting of notes.

## SAYS TYSON GOT \$6.50 BONUS

The motion made by the Hotel Astor to set aside the temporary injunction obtained by the Tyson Company, Inc., theatre ticket agents, restraining the hotel from ousting the Tyson's office from the hotel lobby, was heard by Justice Tierney in the Supreme Court last week. The decision in the matter was reserved by Justice Tierney.

Counsel for the Hotel Astor, Jabish Holmes, told the court that the Tyson's had exacted as high a bonus as \$6.50 on a ticket, although the highest premium they are allowed to charge by law is fifty cents. He contended that the hotel had the right to evict the agency as the agreement with them merely granted a privilege and not a lease.

Attorney McGoldrick, former Supreme Court Justice, appearing for the ticket agency, held that the agreement was a lease to hold until Aug. 30, 1924. He pointed out that the rental for the Tyson's booth in the lobby of the Astor, had been raised last August from \$8,600 a year to \$15,000.

## LEFFINGWELL STOCK MOVES

CLEVELAND, May 16.—George Leffingwell and his stock company will leave the Prospect Theatre for the Duchess Theatre on May 23rd.

# SARANOFF

OPEN FOR ENGAGEMENT  
ADDRESS FRIARS CLUB

## Attractions at City Theatres

B. F. Keith's Broadway and 47th St.  
**PALACE** Mat. Daily at 2 P. M.  
 25, 50 and 75c. Every  
 night, 25, 50, 75, \$1, \$1.50  
**THE GELLIS, ANATOL FRIEDLAND & CO.**  
 Josephine Victor, Weaver & Weaver, Pearl  
 Regay and Band, Joe Cook, Miller & Mack.

HUDSON THEATRE, West 44th St.  
 Mats. Wed. and Sat.  
 Evns. 1.30  
**AUGUSTUS THOMAS' NEMESIS**  
 A New American Drama  
 Under Mgt. Geo. M. Cohan

COHAN Theatre, B'way and 43d St.  
 Evns. 8.15; Mats. Wed. & Sat.  
 A. L. ERLANGER Presents  
 The New Musical Comedy  
**"TWO LITTLE GIRLS IN BLUE"**

ELTINGE Thea. W. 44d St. Evns. 1.45  
 Mats. Wed. & Sat. 1.30  
 A. H. WOOD Presents  
**"LADIES' NIGHT"**  
 IN A TURKISH BATH

LYCEUM West 45th St. Evns. 1.30  
 Mats. Thurs. and Sat. 1.30  
 DAVID BELASCO Presents  
**INA CLAIRE** In a New Comedy  
 By Avery Hopwood  
**THE GOLD DIGGERS**

CAPITOL BROADWAY  
 AT 51st STREET  
 World's Largest, Most Beautiful Theatre  
**WILL ROGERS**  
**"BOYS WILL BE BOYS"**  
 CAPITOL GRAND ORCHESTRA  
 ERNO RAPEZ, Conductor  
 Presentations by S. L. ROTHAFEL

BROOKLYN THEATRES  
**CASINO** 98 Flatbush Ave., Bklyn.  
 Daily Mat. Sterling 6944  
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 Next Week—"JINGLE JINGLE"



# CAPT. ADAMS ODIVA and SEALS

Sailing May 24th for England to play 12 weeks. Sailing from Liverpool direct to Sydney, Australia, Sept. 1, to fill a 60-week contract with the Ben Fuller Circuit.

## DAISY KENNISON SISTERS JESSIE AND BILLIE MORLEN

MUSIC AND DANCING REVIEW Directions—MICKY CURRAN AND DANNY DAVENPORT



## Fred and Marjorie Dale

IN "VARIETY A LA CARTE" Direction JACK LEWIS

This week, Keith's, Indianapolis. By "Saxi" Dale: My folks presented me with a modern furnished room in their new Scenery trunk. At home to my friends—"Sonny" Norwood invited.

## CORDINI

The Wizard of the Piano Accordeon

Direction—JACK HENRY, U. B. O. Time. Loew Time—DANNY DAVENPORT

## JIM BAGGETT AND SHELDON ROSE

"Enjoying Themselves"

PERM. ADD., 922 RUBY ST. WOODHAVEN, L. I., N. Y.

## THREE ANDER GIRLS

ALWAYS WORKING ARE DIFFERENT AND ORIGINAL The Answer Can Fill Any Spot on Any Bill. Are the Originators of Changing Costumes in Front of Audience. Dir.—BART McHUGH

## SINCLAIR & GRAY

IN A CYCLE OF YOUTH Direction—JOE MICHAELS

## LAURIE ORDWAY & CO.

IN VAUDEVILLE IRENE FISHER at the Piano

## LE ROY BROS.

Spectacular Exponents of Equilibrism

## Marie Kell & Brower Bros.

(FORMERLY BROWER TRIO)

## TANEAN BROTHERS

### GOVERNOR AGAINST CENSORSHIP

Nebraska is a long way from the chief centers of the motion picture industry, but Governor McKelvie of that State has said something so true and so timely that his words not only are heard but appreciated wherever films are made or distributed. In vetoing the censorship bill—which had been rushed through the Nebraska Legislature—Governor McKelvie explained his act pointedly and with admirable logic. Responsible heads of important New York picture concerns read his veto statement with expressions of emphatic approval, which may be crystallized in one remark made by Paul Brunet. "The Constitution of the United States is not yet a 'scrap of paper'!"

Some of the most appreciated utterances of Governor McKelvie, as quoted in the newspapers, confirm opinions repeatedly expressed by Mr. Brunet. For example:

"I am thoroughly convinced that public opinion when it is left free and untrammelled will control the entire situation."

Let us then place the responsibility with the people themselves, where it belongs, realizing that if we as a nation are to be strong, virile, self-governing people we must assume the full responsibilities of citizenship without expecting the State to relieve us from the ills that are self-imposed and that are within our range to control, without the aid or direction of statutory law."

Like other leaders in the industry, Paul Brunet has given careful study to the whole subject of censorship. He applauded Governor McKelvie's explanation of his veto as an official statement leaving nothing of importance unsaid, while illuminating in a graphic manner the dangers that lurk in this sort of legislation.

"I think," said Mr. Brunet, "that it would serve an excellent purpose if every motion picture exhibitor would read and take to heart Governor McKelvie's utterances on this subject and use every means in their power to bring them to the notice of their patrons." The head of Pathe exchange indicated in addition the following paragraphs:

"Section 5, article 1, of our State constitution provides that 'every person may freely speak, write and publish on all subjects, being responsible for abuses of that liberty.' This is a guaranty of free action that has always been cherished by us, and no one who believes in American principles of government can for a moment tolerate its abridgement."

"It is no reflection upon any of the agencies that influence public opinion when I say that there is no criticism to be made against motion pictures in the things that they portray that might not also be made of the legitimate stage, the most popular books of fiction or the press. Indeed, the great majority of pictures are simply the portrayal upon the screen of stories that have already been told in the press or acted upon the stage. Moreover, every item mentioned in this bill, as unworthy of portrayal upon the screen is admitted without censorship or criticism to be published otherwise. . . . Certainly then you must agree with me that to be consistent it will naturally follow that censorship of motion pictures must ultimately be followed by censorship of the press."

### STILL BOMBING THEATRES

CHICAGO, Ill., May 16.—Stench bombs continue to play a principal part in local theatrical affairs. The President Theatre, on the south side, was bombed last week and a capacity audience was forced to seek the street. Police investigating the various bombings are unable to fathom the trouble. Labor troubles are blamed.

### NEW FILM ORGANIZATION

A strong organization similar to the National Association of the Motion Picture Industry is now being formed in Canada. Its membership will comprise all the important branches of the industry in the Dominion, each functioning as a division of the association. Temporary headquarters of the new organization have been established at 21 Dundas Street, East Toronto, which is the headquarters of the Canadian Motion Picture Distributors Association of which Colonel John A. Cooper is chairman of the Advisory Board.

Colonel Cooper called upon Frederick H. Elliott, executive secretary of the National Association in New York recently and outlined the plan and scope of the new Canadian organization. Colonel Cooper said that the sentiment among the exchange managers, exhibitors and equipment companies throughout Canada was very strong for a powerful organization along the same general lines as the National Association of the Motion Picture Industry, because the industry has grown to great proportions in Canada and the problems that confront it are so complex that an urgent need exists for unity of action by all branches of the industry through some central organization.

As an example of the problems with which the industry contends in Canada, there are eight censor boards in the Dominion—each with a different viewpoint as to what is fit subject matter for exhibition. Heavy taxation among other matters adds to the perplexities of the Canadian picture interests. The film distributors of Canada are already well organized. Their organization, the Canadian Motion Picture Distributors Association, will be the nucleus around which will be constructed the larger and more representative association. In the present membership of the Canadian Motion Picture Distributors Association is included: Associated First National Eastern Canada, Ltd.; Canadian Universal Film Co., Ltd.; Fox Film Corporation, Ltd., of Canada; Famous-Lasky Film Service, Ltd.; Famous Players Film Service, Ltd.; Goldwyn Pictures Corporation, Regal Films, Ltd.; Select Pictures Corporation, Ltd., and the Specialty Film Import, Ltd.

Colonel Cooper was assured that the National Association will gladly cooperate with the Canadian committee in every way in perfecting their new organization and it is expected that the exchange of ideas and suggestions will prove of mutual benefit.

A detailed plan outlining the formation of the new Canadian association with suggestions as to how the most effective cooperation can be established between it and the National Association will be submitted shortly to the latter and will be the subject of a report to the Distributors Division of the National Association at its annual meeting next month.

### GERTRUDE NEWMAN ENGAGED

CLEVELAND, Ohio, May 16.—Mr. and Mrs. H. Newman of 1896 East 57th street, announce the engagement of their daughter Gertrude, to Mr. Lawrence A. Meehan of New York. The wedding is to take place in June.

Miss Newman is now completing a theatrical engagement in Chicago, and her fiancé is also on the stage.

### COLUMBIA TO STAY OPEN

CHICAGO, Ill., May 16.—The Columbia Theatre, reverting to its policy of pre-war times, will remain open throughout the entire summer offering "Town Scandals." Ethel Shutta, a popular soubrette, heads the cast. The Columbia will endeavor to play throughout the intense heat.

### "A Study In Syncoation"

BOOKED SOLID. DIR. SAM FALLOW Thanks to Max P. Lowe for Ziegfeld Road Show

BLACKFACE COMEDY, MUSICAL, SINGING AND TALKING. Direction—NAT SOBEL



## U. A. TO RELEASE "CARNIVAL"

United Artists Corporation added another big special feature to its list of releases this week, when contracts were signed for the distribution of "Carnival," the Harley Knoles production, which was made in Europe by Mr. Knoles and an American staff. For weeks there has been much speculation in film circles regarding the distribution of this production which is creating a sensation in European cinema centers, and which is conceded to be one of the most spectacular films ever brought to America. Hiram Abrams will announce the definite release date upon his return from California, next week.

"Carnival" is one of the biggest productions so far made in Europe, spectacular in every sense of the word. The story is modern and laid in Venice during Carnival time. Matheson Lang, the well-known Shakespearean actor, plays the leading role.

During the past six weeks, while Mr. Knoles has been in America, there has been very spirited competition for the distribution rights of this production. Several of the largest film companies signified their desire to secure the picture, and it was only after extremely careful consideration that Mr. Knoles decided to accept the proposition of United Artists.

The picture is creating a sensation in England and is declared by the English film reviewers and the English amusement lovers to be "the greatest masterpiece ever screened in this country, not excluding any of the great American masterpieces which were heralded abroad with similar distinction. No, not even America has produced anything to equal 'Carnival'."

English exhibitors declared that the production was an epoch-making picture while the Official Trade Show Gazette said that "the picture itself is beyond description. It is magnificently and cleverly constructed. The acting of Matheson Lang and Hilda Bailey is simply wonderful. It is natural and no evidence of professional acting is evident. They live their parts and feel them, imparting the correct emotional expression without effort or strain. The photography and settings are perfect.

Everywhere abroad the picture has been received in a similar manner, and it is not to be doubted that the production will be a sensational box-office attraction in this country. United Artists is preparing an elaborate exhibitor-exploration and publicity campaign for the picture.

## SUE FOR BIG DAMAGES

SAN FRANCISCO, Cal., May 16.—Charles L. Metzgar, Howard Metzgar and Charles Metzgar brought suit for \$150,000 against Alexander Pantages, owner of the Pantages Theatre, and Policeman William Kruger. The men allege that on March 13 they were severely beaten in the theatre by Policeman Kruger.

## BACON WRITES LIBRETTO

Frank Bacon, in collaboration with E. J. Blunkall, has completed the libretto entitled "How Come," for which Leon De Costa has written the lyrics and the musical score. Mr. De Costa wrote the music and lyrics for "Fifty-Fifty, Ltd.," which played at the Comedy last season.

## FILM BILL FOR ILLINOIS

The advocates of a State film censorship have started a bill on its way through the Illinois Legislature at Springfield. Its author is Senator A. W. Spence, a clergyman, of Metropolis, a town down in Egypt, southern Illinois, which does not live up to its name.

Senator Spence would place the exhibition of pictures in Illinois under the control of the State Department of Education and Registration. The bill was ordered reported with five amendments. As it now stands all pictures shown in the State must be censored, except educational and religious subjects shown by fraternal and religious organizations, libraries, museums and private educational institutions. It locates the inspection bureau in Springfield, while the motion picture business in Illinois is centered, of course, in Chicago. If passed, the bill will not become a law until the first of the year.

A similar bill was introduced at Springfield two years ago by Senator Buck, who is said to have grown very tired of acting as its steersman. The Department of Registration was rumored to have been the instigators of the censorship move then and the new bill is said to have like backing. A censorship law would greatly enhance the importance of the department.

## "GHOST BETWEEN" AGAIN

After several attempts to change the title of Arthur Byron's starring vehicle, the original name of "The Ghost Between" has been taken back as the permanent title of the play. Two other names were on the boards for a few days each but they were found to be unsatisfactory and the original title was decided upon.

Glenn Anders, who is playing the role of Richard Hunt in the play, will be replaced next week by William Petrie.

## NEW HOUSE FOR WOONSOCKET

WOONSOCKET, R. I., May 16.—A new theatre, with a seating capacity of 1,800, may be built here providing a building permit is granted by June 2. Abraham Colitz & Co. have an option on property on Monument Square which expires June 2. The estimated cost of the proposed theatre, for which plans have already been drawn, is \$200,000. No policy has been decided upon as yet.

## BROWN COMPANY OPENS MAY 23

The Seymour Brown Company which opens at the Towers Theatre, Camden, May 23, in "Some Girl," has in the cast Rhea Cauble, formerly with "Jim Jam Jems," Charles Vaughan, Lillian Daley, Nellie De Grasse, Frank Wilson, and a chorus of eight.

The show is under the personal direction of Harry Krivit.

## "RUNNING FROM OFFERS" OPENS

"Running From Offers," a tabloid musical comedy produced by the DeLuxe Producing Co., opened Monday in Lebanon on the Gus Sun time. The act features Phil W. Peters, formerly with the Harry Hastings show, Goldie Allen, his partner, Milton Stanley, and Ben Burns, blackface man, formerly with Laura Diehl's revue.

## CRAFTS FIGHT HAMON FILM

SAN FRANCISCO, May 7.—Protest against the filming of the life story of Clara Hamon, recently acquitted of the murder of Jake Hamon, is being made in California by Wilbur F. Crafts, head of the International Reform Bureau. Crafts declared that the presence of Clara Hamon in this State is an insult to California and that the picturization of her life story would be demoralizing to the morals of the State's youth. Crafts will take up the matter with the Legislature, municipalities, church and social service organizations and demand that the presentation of the film in any city be prevented. It has been reported that a producing company in southern California have entered into a contract with Clara Hamon to produce the picture. Crafts seeks a law to prevent the photographing by movie concerns of any notorious law violator.

## JOHN T. MORAN DEAD

John T. Moran, a well-known vaudeville agent for many years associated with the Pat Casey agency, died at his home in New York last week.

## ALDA SUES BROKERS

Suit has been instituted in the Supreme Court by Madame Frances Alda, Metropolitan Opera soprano, against the brokerage firm of Van Antwerp, Bishop and Fish, of No. 15 Broad street.

In her complaint, Madame Alda alleges that she lost \$125,000 through the firm's manipulation of an account she gave it. She asks a similar amount of damages, and costs. Mme. Alda's counsel, John Curtin, held a preliminary examination in the offices of the firm last Friday.

## "IRENE" ACTOR MARRIES

Walter Regan, the leading man in "Irene," which is now playing at the Vanderbilt, was secretly married last Tuesday afternoon to Miss Sydney Reynolds of the Chicago "Irene" company. Mr. Regan met Miss Reynolds while she was rehearsing here in New York last August for the Chicago production. Miss Reynolds came to New York, Monday, for the ceremony which took place at the Little Church Around the Corner, with Father Davis officiating.

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Direction—ALEX HANLON

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PLAYING LOEW CIRCUIT

Direction—MARK LEVY



## JIMMY AUBREY SIGNS

Jimmy Aubrey, Vitagraph comedian, has signed a new contract with that company for a series of two-reel subjects. Aubrey's ability as a tumbler, coupled with his clowning skill, has made him most popular in the type of production in which no deviation from the active style of humor has been taken.

Aubrey has been with Vitagraph for several years, but it was within the last year that a growing demand for his two-reel comedies impelled Vitagraph to engage a special continuity writer for him and put out the Jimmy Aubrey comedies which have found featured positions on so many programs. Aubrey's latest, "The Tourist," was shown at the Rialto. This Comedy is said to be one of Aubrey's best and is expected to register as big a hit as his previous offering, "The Blizzard," which was called by the reviewer of a notable motion picture periodical "the funniest snow picture ever made."

Jimmy Aubrey had his greatest success under the direction of Jess Robbins, who directed "The Blizzard" and "The Tourist." It is expected that Robbins will continue to direct him under the terms of his new contract.

## WON'T PHOTO CLARA HAMON

LOS ANGELES, May 14.—Rene Guissart, who recently refused an offer of \$500 weekly to photograph Clara Smith Hamon, at the last meeting of the American Society of Cinematographers here suggested a resolution which was unanimously passed and which, it is expected, will prevent the slayer of the Oklahoma oil man from obtaining the services of any established cameraman here.

The resolution carries as penalty of the loss of membership in the society which is composed of all the capable cinematographers in Los Angeles and affiliated with other motion picture organizations. It is stated that every member of the society has declared himself against the proposed plan to produce a picture starring Mrs. Clara Hamon.

Mr. Guissart has been complimented by many prominent men and women in the industry for his refusal to accept a most tempting monetary offer and has been rewarded with a long-term contract by Marion Fairfax, with whom he is at present affiliated in the production of "The Lying Truth."

## PRAISE FOR MARY GARDEN

CHICAGO, Ill., May 9.—The Chicago Journal under the date of May 3 carried the following article as part of its editorial:

"The return of the Chicago Opera Company from its triumphal tour should inspire the people of this city to renewed pride in this great organization. Wherever Miss Garden led her company, she came, saw and conquered. Her reception in San Francisco, which believes itself the most musical city in the United States, broke all records.

"Opera is only one of the arts in which this city takes a high rank, but it is one of the most important. Miss Garden has already shown much of the genius in managing which she has displayed for many years on the singing stage. There seems no doubt that she will have a support as generous as her ability deserves—and that will be more than ample."

## J. C. WARD DEAD

Joseph C. Ward, secretary of Ward and Glynn, Inc., died on Friday, May 13th, at the age of forty-five. Ward and Glynn are the owners and operators of the Alhambra, Astoria and Century Theatres in Brooklyn. Ward had been connected with the firm for twelve years.

The theatres were closed on Tuesday the day of the funeral.

## ASCHER BROS. INCORPORATE

CHICAGO, Ill., May 16.—The Ascher Brothers Theatre Corporation, of this city, has been incorporated under the laws of Delaware with \$17,000,000 authorized capital stock. The incorporators named are Nathan Ascher, Harry Ascher and Max Ascher. The corporation, it is understood, will take over the entire business.

## REX BEACH WITH UNITED ARTISTS

Having taken a cross-country trip to California to get the approval of Mary Pickford, Douglas Fairbanks and Charlie Chaplin on a contract with Rex Beach to join United Artists, Hiram Abrams will turn his face eastward and come back to New York. The arrangement with Mr. Beach having received the assent of all the stars in the organization, Mr. Beach will now devote his talents to making a certain number of pictures a year for United Artists. The contract was drawn up and ready to be signed before Mr. Abrams went West and is a legal agreement made out for a long term of years.

Information from the Coast says Mr. Beach will write and direct his own productions and possibly write for the four stars—Pickford, Arliss, Chaplin and Fairbanks. This last is only a surmise, as Mr. Beach could not be reached at his home at Ardsley-on-the-Hudson and Mrs. Beach said she did not expect him back before Wednesday or Thursday. The United Artists offices were not prepared to verify the telegram, Paul Lazarus saying he had not yet received any definite word from Mr. Abrams.

It seems probable Mr. Beach will forsake the magazine and novel field to devote himself exclusively to motion pictures. He formerly was associated with the Goldwyn, having been the first one of the Eminent Authors to enter the film business. The Eminent Authors is really his organization, having been formed under his supervision at the time the contract was made with Samuel Goldwyn.

## WAYBURN TO DO THREE

Ned Wayburn, having successfully launched "Two Little Girls in Blue" at the Cohan Theatre, is devoting his efforts to the preparation of the musical plays which he will present the coming season when he branches out as an independent producing manager. His first production is a fanciful play with music, in two acts and ten scenes, entitled "Flying Island." The book has been written by Fred Jackson, author of "Two Little Girls in Blue," in collaboration with Mr. Wayburn, the lyricist is Clifford Grey, who contributed the lyrics for "Sally"; the music has been composed by George Gershwin, a protege of Jerome Kern's. The costume plates, scene models and color schemes have been made by Willy Pogany.

Another musical play which Mr. Wayburn is at present realizing and casting is at present entitled "Town Talk." The book and lyrics have been written in collaboration with Mr. Wayburn by George E. Stoddard, author of "Listen Lester"; the score has been provided by Harold Orlow, composer of "Town Topics," "Listen Lester" and many popular song hits including "I Wonder Who's Kissing Her Now," and "I Will Be Waiting" and many others.

The new offices of Ned Wayburn occupy the entire second floor at 229 West 45th Street, where all applicants for engagements are being personally interviewed daily by Mr. Wayburn.

## ACTRESS GETS ANNULMENT

An interlocutory decree annulling the marriage of Mrs. Grace Darling Ogawa, an actress, to Chiyo M. Ogawa, a Japanese who is also known as Clifford Ogawa, was granted Thursday by Justice Tierney. Ogawa, who is now a resident of California, is a graduate of the University of California.

Mrs. Ogawa sued on the ground that her husband had another wife at the time he married her and that the alleged first wife was a Japanese. Ogawa filed a defense to the suit in which he denied his wife's allegations, but he failed to appear when the case came up for trial.

## NEW FILM BLDG. FOR 7TH AVE.

A new twelve-story building arranged to suit the needs of the film business will be erected on the southeast corner of Seventh avenue and Forty-eighth street, adjoining the Robertson-Cole structure. Henry Shapiro & Co., who will be the agents, have leased the site for forty-two years for the owners to Jacob Amron, who operates the Marlborough Hotel.

## GOLDWYN GETS FOREIGN FILMS

Samuel Goldwyn, while on his recent European trip visited Rome, Italy, and while there closed arrangements with the Unione Cinematografica Italiana for the distribution rights of the spectacles this company had produced, throughout the United States by the Goldwyn Pictures Corporation.

The first of these spectacular pictures to be shown will be "Theodora," a story of which is based upon Victorian Sardou's drama. This picture, which actually took two full years in the making, represents the pinnacle of achievement in the entire history of Italian film productions; the cast containing ten thousand people.

This will be followed by "The Ship," an adaption of Gabrielle D'Annunzio's famous novel "La Vave." Mr. Goldwyn, who has witnessed a performance of the picture, claims that Ida Rubinstein, the Russian dancer, gives the most superlative and dramatic performance he has ever seen. In order to retain the original quality, the entire production was supervised by D'Annunzio, Jr., son of the poet.

## LEVEY OPENS THE GARRICK

SAN FRANCISCO, May 9.—Bert Levey will open the Garrick Theatre on May 8, offering the Charles Chaplin picture, "The Kid," together with a jazz band, vocal music, and an additional two-reel picture for his opening program. The policy will be a full week's run with a general admission price of 25 cents, including war tax. It will be followed by Douglas Fairbanks "The Nut," and "The Passion" for the following week.

## FILMS FOR THE SHERIDAN

The Sheridan Theatre now under construction at Greenwich Avenue and 12th street is to be devoted exclusively to photo-plays along the style of the Capitol Theatre. It is not connected financially or otherwise with the Mark Strand Theatre of this city as has been hinted at by several publications. Max Spiegel, who is vice-president of the Strand Theatre, is president of the new Sheridan Theatre Company, being interested in his capacity as stockholder.

## "SCHOOL DAYS" FOR FILMS

Harry Rapp and the Warner Brothers have just signed a contract with Gus Edwards to film the latter's play "School Days." Work on the picture will begin immediately.

## "JUST SUPPOSE" CLOSES

"Just Suppose," with Patricia Collins, which has been on tour this season, closed Saturday night at the Ohio Theatre, Cleveland. Miss Collins will resume playing in the piece again next season.

## DEATHS

JOHN P. WILD died at his home, 21 Carroll Ave., Venice, Cal., on May 2. He had been ill for several months suffering from enlargement of the heart. Mr. Wild was born in Rhode Island but spent the greater part of his time in Boston where he was manager of the Bowdoin Square Theatre. He was a member of many lodges, also the K. of P. For a time he was connected with theatrical ventures in Fall River, Mass., and later on traveled with spectacular productions in the capacity of lecturer. In the latter part of his career, he appeared in motion pictures with noted stars. Funeral services were held by the local Masonic Lodge in Santa Monica, May 5, and cremation in Los Angeles.

EVAN P. THOMAS, minstrel, died at his Chicago home, 4823 Sheridan Road, Thursday morning. He was formerly a member of Harrington and Hart's Minstrels. He is survived by a daughter and widow.

CHARLES TERRIS, well known dramatic actor, died at the home of his sister in Chicago, last Thursday. Mr. Terris had been ailing for some time. He left the vaudeville stage to write vaudeville plays, and was popular in those circles having acted the role of the preacher in "Why Men Don't Marry."

JULIUS CAHN, the manager, who was at one time half owner of the Cahn and Grant New England theatres, and who was also the president of Julius Cahn, Inc., publishers of Cahn's Theatrical Guide, died on Friday night, May 13, at the age of sixty-five. Heart trouble was the cause, and the

dying spell came over him as he was coming out of the doorway to the Fort Lee Ferry, returning from a visit to some friends living in New Jersey. He was sixty-five years old and a widower. Burial was held on Tuesday, May 17, in Mount Nebo Cemetery. Cahn was also a member of the Lodge of Masons.

JOHN F. FIELDS died at his home in Belleville, N. J., on Thursday, May 12, from an injury to his head, which he sustained three years ago. He was sixty-six years old. Fields, whose specialty was musical novelties, started his career on the stage in 1872 as a member of the Tony Pastor Road Company, and later appeared with the Howard Athenaeum Company, the Reilly and Woods show, Barlow and Wilson, Primrose and West Co., the W. S. Cleveland Minstrels and Gus Hill's Novelties of the World. Up to three years ago he had been playing in vaudeville with Fields and Hanson.

He was a native of New York City but had lived in Belleville for the past twenty years. He was a member of the Newark Lodge of Elks, No. 21. He leaves a widow, two sons and three daughters.

ALF HAYMAN for years prominent in theatrical circles, and for several years manager for the Charles Frohman, Inc., enterprises since the death of Mr. Frohman on the Lusitania, died last Saturday at his home, 615 Fifth Ave., in his 57th year. Mr. Hayman had been ailing for more than a year and a half.

Although frequently confined to his home for the past year since he was attacked with a serious malady he continued to carry on his business as usual, often calling his business associates to his home for a conference. He made it a point to get to his office at least once a week where he was represented in his absence by his secretary.

Since the death of Charles Frohman, several of the largest theatrical ventures on Broadway can be traced to the efforts of Mr. Hayman. The management of Maude Adams, Ethel Barrymore, William Gillette, Otis Skinner and Ruth Chatterton, was part of his routine and many successes were the result. At the present Ethel Barrymore is appearing in "Claire de Lune" which is from her pen, and one of Mr. Hayman's successes.

Arriving on Broadway via San Francisco and Chicago, Alf Hayman was associated during most of his career, with his brother. Their names were synonymous with stage success.

Born in Wheeling, W. Virginia, Alf Hayman was educated in the public schools of that city and in the early eighties went to San Francisco. He became box office man at the Baldwin theatre which was named after "Lucky" Baldwin, who was financially interested in the house.

In 1890 he came east as advance man for W. J. Florence and remained with him until he became interested in the Columbia Theatre, Chicago, and soon becoming manager of that house.

In 1893 he came to New York as publicity man for Charles Frohman and his rise with that organization dates from that time on.

Mr. Hayman, who was a widower, was a member of most every well known theatrical club in the country.

The funeral was held last Monday at Woodlawn Cemetery. The services were strictly private, being attended only by relatives and a few of his most intimate friends. A brief burial service was read in the chapel at the entrance of the Cemetery, by Dr. De Sola Mendes.

As a mark of respect the Empire Theatre where the Barrymores are appearing was closed Monday night.

## LETTER LIST

GENTLEMEN	LADIES
Bachan, Sam	Akerman, Bab
Besser, Manny	Allright, Fannie
Barnett, James	Brown, Pearl
Blumenstock, A.	Boyer, Billy
Benson, H. C.	Abbott, Marjorie
Cumby, Dan	Baker, Evelyn
Croce, Dwight	Banks, Sadie
Deakin, Clifford	Brandon, Georgia
Ellama, Robert	Cole, Bob
Greely, Michael	Chadwick, Anna
Engels, George	Carrington, Nan
Gibson, Gordon	Darley, Florence
Johnson, Robert	Driscoll, Chutly
Hunt, Ert	DeVine, Annetta
Harcourt, Frank	Clifford, Mae
Lloyd, Richard	Colfrey, Gertrude
Leonard, Sidney	Dunham, Norine
LeTrenne, George	Edlund, Margaret
Lester, Chas.	Garner, Ruth
Leahy, Buck	Fingerald, Edna
Larvine, Charles	
Marshall, George	
Murray, E. E.	
McShane, Robert	
Mullen, Geo.	
McGraw, E.	
Morris & Moore	
Morris, Thomas	
Ormond, Frank	
Shiller, Sam	



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